

AMERICA'S WEEKLY

FOR RADIO LISTENERS

Radio Guide

660476431

WEEK ENDING OCTOBER 13, 1934

TELLS WHAT'S ON THE AIR - ANY TIME - DAY OR NIGHT

5¢

Volume III,
Number 51



Dorothy Lamour



In This Issue:

Benny Friedman
Hurls Challenge
at Football
Broadcasting

Spotlighting
MINSTRELS
Again, for Radio

Block and Sully
Tell How They
Crashed Big Time

Starting Page 14:
Complete Radio
Programs

AMERICA'S WEEKLY

FOR RADIO LISTENERS

Radio Guide

DECABER 6 1934

WEEK ENDING OCTOBER 13, 1934

TELLS WHAT'S ON THE AIR - ANY TIME - DAY OR NIGHT

5¢

Volume 12,
Number 51



Dorothy Lamour



In This Issue:

Benny Friedman
Hurls Challenge
at Football
Broadcasting

Spotlighting
MINSTRELS
Again, for Radio

Block and Sully
Tell How They
Crashed Big Time

Starting Page 14:
Complete Radio
Programs

Those Crazy Kids

By Lew C. Barrison

These Up and Coming Stars of Radio Tried to Duck an Appearance Before the Microphone, Along with Joe Penner and Dick Powell. That Was Four Years Ago. Attend What They Have to Say Now!



Jesse Block: "Let's take a chance and go to Florida"

The manager of the Stanley Theater, in Pittsburgh, addressed the troupe of vaudevillians assembled in his office. A Hollywood director would have been delighted with his histrionics as he pleaded, scolded, screamed and sobbed. By turn he was sarcastic, insulting, wheedling and profane. "You simply can't turn me down!" he roared. "The theater is stuck with air time, and I must get a show together."

He pointed a finger at Joe Penner. "You're a pretty good comedian, Joe," he said, his tone pleading now. "Won't you be a good fellow and take an air turn tonight? I swear I'll never ask for another such favor again. Just this once, eh, Joe?"

Joe Penner shrugged his shoulders in resignation. "Oh, all right," he growled. "I'll do it, but I'm telling you that the next manager who asks me to take an air turn will get a sock on the nose!"

Exultingly the manager turned to the trim, youthful-looking chap standing beside Penner. "That means that you'll have to chip in too, Dick." He smiled happily.

Dick Powell nodded glumly. "Okay, but what Joe says goes for me, too," he warned. "No more radio requests from now on."

The manager rubbed his hands in satisfaction as he turned to Jesse Block and Eve Sully. After a day's bickering with his cast, he was succeeding in rounding together a radio show. "You crazy kids won't turn me down now, will you? No? That's swell!"

Thus it was that the quartet of Penner, Powell, Block and Sully motored over to the radio station in Pittsburgh that summer night in 1930, and faced the microphone for the first time in their youthful lives.

Jesse Block and Eve Sully laughed as they related the foregoing episode recently. "Were we terrible?" chuckled Jesse Block. "You see, what the manager doesn't know to this very day is that we all entered into a deliberate conspiracy to be awful, for vaudeville was in its heyday then and we didn't want to be bothered with any more requests for radio appearances. Penner told his flattest jokes, Dick sang the oldest tunes in an off-key monotone, and we—well, we just repeated a few of Joe Miller's most ancient wheezes."

Eve Sully broke into the conversation in tones that were almost pious. "If only we had known what would happen in radio!" she murmured. "We'd have broken our necks in an effort to give the grandest performances of our lives! Just think—this occurred only four years ago. Today Joe Penner and Dick Powell are sensations on the air. And we—well, we're not doing so bad ourselves, now," she finished modestly.

No, Block and Sully are not doing so badly, at that. They've just finished a feature part in Eddie Cantor's latest film, and judging from reports that are trickling in from the coast, they have registered a smash hit.

And, of course, there is the matter of their "Big Show" radio program, which is heard twice weekly over the transcontinental Columbia network.

After meeting and mingling with the blase established stars of radio, it's refreshing to come in contact with the eagerly enthusiastic team of Block and Sully, who still look with awe on the big-time radio personalities. Most impressive, however, is their public devotion and thankfulness to Eddie Cantor and to Rudy Vallee, who gave them their first real radio opportunities.

In October of 1932 the future looked mighty dark and glum for Block and Sully. Vaudeville had taken a terrific nose-dive, and where formerly there had been one and two-year bookings at a thousand dollars a week, there were now two and three-week bookings at cut-rate salaries. Radio offered the only salvation—but radio was mighty hard to crash.

The book of proverbs tells us that it is always darkest before the dawn. Just when Block and Sully had resigned themselves to an obscure fate, Rudy Vallee stepped into the picture with a life-giving offer for an appearance on his *Variety Hour*.

The night of the broadcast Rudy gave Block and Sully the thrill of their lives when he introduced them:

"Folks," he said, "in recalling these kids I have to go 'way back to my college days at Yale. They were playing the New Haven Theater, and the sons of old Eli were gathered in the balcony of the theater, prepared to greet each act with the traditional razzberry. A college town theater is one of the toughest spots in the world for an actor. Nevertheless, Block and Sully came on, and at the conclusion of their act received the most terrific ovations in the history of the theater from the audience. I think that they're great comedians, and I'm sure you'll agree with me after they finish their act."

Block and Sully lived up to Rudy's expectations. For a week after the broadcast Vallee's office was

jammed with thousands of letters from appreciative listeners. Jesse and Eve were jubilant. Surely, they reasoned, the world would be their oyster from then on.

Many offers poured in, but a joker was attached to each offer. All demanded that they give an audition. This they refused to do.

"It wasn't pride that kept us from giving auditions," said Jesse, "as Heaven knows we needed the work desperately. It was a deep-rooted conviction that our act wasn't gaied for auditions—we simply had to have an audience reaction. The first and only audition we ever gave occurred more than ten years ago, and it taught us a lesson. We flopped terribly, and it cost us many precious weeks of booking. In lieu of the auditions we begged our prospective sponsors to catch our act in a theater, but this they wouldn't do."

Block and Sully made their next radio appearance in Florida a year and a half later, with Eddie Cantor. Eddie practically adopted them after this. He became their father confessor and advisor, and under his expert guidance and tutelage they began a rapid radio ascent. But to return to the events leading up to the Florida trip...

Last winter Jesse and Eve were in New York—laying off. They were discouraged, disgusted with life and show business. One Sunday night they snapped on the radio and listened to the Chase and Sanborn broadcast, emanating from the Hollywood Beach Hotel in Hollywood, Florida. Eddie Cantor finished his stint and then came the magic words "guest stars!"

"Eve!" Jesse's voice was aglow with excitement and hope. "Cantor is using guest stars! Let's take a chance and go to Florida. Maybe he'll give us a break."

But Eve was the perennial woman—cautious and worrying about the money. "He hardly knows us, Jesse," she said. "It'll be foolish spending all that money for a trip that will probably get us nowhere."

Jesse's vibrant arguments, however, won the battle, and they packed their bags forthwith and flew to Florida. Eddie knew them casually, but in view of the fact that he was desperately in need of rest, he agreed to allow them to make one guest appearance. Their first broadcast was received kindly, so Eddie agreed to bring them back the following week. And again. And still again!

Four guest appearances in succession they made—a record-breaking achievement then. The radio world sat up in earnest and began to take note of Block and Sully.

Meanwhile, Jesse and Eve had formed a great bond of friendship with Eddie, Ida Cantor, and the kids. Eddie insisted that they move from their hotel and stay with his family. Three sweet commercial offers arrived—but Eddie wouldn't permit them to accept. "Wait," he advised. "Let me handle your affairs."

Finally Eddie struck a shrewd bargain with Pebecco for his protégés. It was a better product (Continued on Page 28)



Eddie Cantor (friend and guide and mentor to "the crazy kids") with Block and Sully in the latest Cantor motion picture, "Kid Millions"



They Should Know Their Stuff

Science has yet to solve the perplexing problem of what to do with discarded razor blades, also football players who have ceased to die for dear old Alma Mater.

On the surface, it may sound silly to couple a pig-skin toter with a discarded shaving utensil, but the analogy will stand so long as the radio moguls persist in adhering to the policy of allowing toothpaste and oil salesmen to broadcast descriptions of the highly technical and lightning-fast game of modern football.

Frankly, I haven't the faintest idea of how to establish the usefulness of a discarded razor blade. When the light dawns I'll invite you all for a ride aboard my yacht but I have perfected a plan whereby the boys who swapped the million-dollar gates for the hand-crocheted block letters can be put to useful and gainful employment.

How about an All-American football announcing staff for the networks this fall? Radio, which is considered the last word in modern development, literally deserves to be crowned with a dunce cap if it cannot visualize the excellent and accurate potentialities possible under this plan.

For an industry that is still described as being in its infancy, radio is almost hopelessly entwined in sacred-cow rituals and rules. In effect, the network officials maintain that the radio announcer who can repeat a successful commercial plug—reading it from a sheet of paper—can also render an accurate report of the kaleidoscopic movements and changes which occur every few seconds on a gridiron.

In rebuttal, may I ask the officials if they would expect their very able announcers to broadcast discourses on such intricate and highly specialized subjects as medicine or law?

Boiled down to a skeleton framework, here is a simple description of my theory—which, incidentally, is also the theory of many members of university clubs and football lovers: The college student who majors in engineering is launched on an engineering career after he receives his sheepskin. The law student, upon graduation, wrestles with the rules of Blackstone for the balance of his active days. The graduate medical student hangs up his shingle and becomes a practitioner, and so on down the line.

Your college football star, in addition to earning a degree, has taken a four-year course in the technical and difficult game of football. In other words, he is an expert in every sense of the word. He should be the answer to a radio prayer, so far as football announcing goes—always providing, of course, that he has been blessed with a microphone voice.

At the present moment thousands of eager college lads are going through a rigorous session of training. Football, the national hysteria, is upon us again. The colleges are at death grips in the annual struggle for national gridiron supremacy. Radio, as usual, will play a prominent role in reporting the epics. Why not save the vocal chords and tonsils of the regular announcers—Ted Husing, Graham McNamee, Ben Grauer, et al—for the important commercial programs, and utilize the acknowledged football talents and expert knowledge of some of our gridiron heroes?

Or, if this idea is too revolutionary, why not confine the activities of these regular announcers to descriptions of the highlights of the game, and leave the running account of the games to the boys who actually

By Benny Friedman

The Famous Quarterback of Michigan, Gridiron Tactician and College Coach, Wants to Make Football Announcing Intelligible for the Listener and Take It Out of the Hands of Incompetent Radio Announcers. Read What One of the Country's Foremost Experts Offers as a Remedy

do know the difference between forward and lateral passes, or a spinner play from an end run?

Ted Husing, Graham McNamee, Ben Grauer and the other radio sports reporters are personal friends of mine, and as commercial announcers they are unexcelled. They have a picturesque command of the language, know all the tricky little voice nuances that record well over the microphone, know how to dramatize their voices, and are able to inject successfully all of these dynamic qualities into the little black box.

But alas, they are absolute novitiates to most sports, or at best they have but a superficial knowledge of the technicalities of football.

The graduate football star, of course, would appear just as impotent, technically, as do these pseudo experts,

Benny Friedman, in the days of his gridiron glory



if he tried to crash into the commercial announcing business. Perhaps after a long period of training he might make the grade and successfully persuade listeners to part with the coin of the realm and purchase a bushel of the Hezekial Packing Company's famous Little Red Apples—the apple with the rosebud complexion—but I suggest that this field of endeavor be left strictly to those excellent commercial persuaders listed above.

My contention is that the college football star who has played the game is unqualifiedly equipped to render an audible running account of the weekly struggles, because (1) he is the master of every wrinkle of the game. (2) The element of surprise does not exist for him, for his intuition has been developed to a keen degree by virtue of his years in topnotch gridiron harness. From a listening viewpoint this is of paramount importance, for he is thus able to grasp the significance of a play at its very moment of inception. (3) He knows the history of the game down to the nth degree, and at a second's notice can compare the strategy occurring at that very moment with a similar play that was attempted several years ago by a famous star.

Reporting football games must be a serious undertaking for radio. Otherwise, the networks would not reserve Saturday afternoons each Fall and dedicate them to King Football. Serious as it may be, I know that radio has afforded many unintentional laughs, chuckles, and plain, unvarnished snorts of exasperation to the millions of listeners gathered in the university clubs and in the homes.

The business of entertaining the listeners with padded chatter about the golden orb that hangs low over the western horizon, shedding its glittering rays over a colorful crowd, is fine and dandy in its place

—either before or after the contest, between the halves and the quarters, or during time out—but not during the time that the game is in actual progress.

When a scintillating and lightning-fast play is in actual process, the listener doesn't want to be regaled with a yarn about the mad antics and gyrations of the cheer-leading sector, simply because the radio announcer cannot comprehend and digest what has occurred. It is exasperating to have to wait until a prompter at his side acquaints him with the facts.

The listener wants to know what's going on immediately. He expects that the announcer can follow and understand each play as it is being unreeled before the announcer's very eyes. When the play is an off-tackle thrust, he wants to be told that it IS an off-tackle play, not a variation of a guard or center play.

In describing these annoying conditions, I do not want to appear too technical, but there is no way to evade the fact that the fans of today are vitally interested in college football, and are well-versed in the vernacular and intricacies of the sport.

As a concrete example of how some of the commercial sports announcers can be befuddled and bewildered when something unusual occurs on the playing field, permit me to recall an episode of the Dartmouth-Princeton game of last year.

The play in question occurred in the second half of the game. It was a thrilling end run which terminated in a lateral pass. The halfback who received the ball at the conclusion of the lateral was tackled, but did not fall. Standing unsteadily, with the arms of an opponent clutching at his legs in an

(Continued on Page 30)



Ted Husing, CBS sports and commercial announcer



Graham McNamee, NBC announcer who covers many sports



Lawrence Tibbett shows what he means when he says, "Music is a tough taskmaster." Hear him any Tuesday at 8:30 p. m., over an NBC-WJZ network

ORCHESTRA BLUES—A few weeks ago, while idly munching the dark meat off a leg of piano, a gay idea popped itself into what medical students, unacquainted with me, would term my brain. The idea was that I should organize an orchestra! I would gather around me ten or fifteen mugs who could play music as well as pinochle, and mold them into a unit that would perform with rare grace and precision. (If *Whiteman* or *Lombardo* heard about it, at least they didn't allow any nervousness to show up in their work).

Usually the way I do things is to go right ahead—and figure out the details later. I'm a leaper-first and a looker-afterward. Impulsive as all getout. That's me. And when I do start into a mess, my guardian angel is generally out for lunch. There have been many times when the aforesaid g. a. has been about as much protection to me as tissue-paper pants in a cyclone. But this time the old boy was on the job. Before you sign up a

platoon of fiddlers and tootlers, sez he, do a little investigating, because the orch competitish is tough. You'll see, sez he, I'm right. So I did. It is. He was.

There are no statistics, but my impression is that there are about 38 orchestras available for every job. In N. Y., Chi., and other musical points, a sponsor or hotel man can buy orchestras two for a nickel. This doesn't mean old, second-hand, tarnished, shop-worn orchestras, but fresh, stylish ones with the date plainly marked on the can. It wouldn't be fair to mention names, but there are leaders who are like old friends to the radio public, and yet who at this time of year (early fall) are scrambling around in a frenzy of uncertainty for a place in the sun. The average business man has only one wife and maybe a few kids to feed, but the bandleader has a crew of eight to sixteen or more hungry musicians to reckon for. And if the crew deserts the ship, the leader is sunk.

At the Montclair Hotel in New York almost a hundred bands were considered or auditioned for the spot before the management selected *Felix Ferdinand*. Dozens of units were up for consideration for the new Rainbow Room on the 65th floor at Rockefeller Center. *Lud Gluskin* even went to the expense of hiring a mob of make-beat dinner guests who danced to his music when he gave his audition. Incidentally *Jolly Coburn* (and very fine, too) was chosen because he rates high with a large deb and sub-deb society following. Whether the society following will be sufficient to support the place is one of those questions described as moot.

Anyhow, my push for organizing a band ain't so frothy and steamy as it was.

Glad to see Ralph Kirby climb into the limelight with a commercial program. Ralph, you know, did that midnight chime as NBC's Dream Singer for what seemed to him y'ars and y'ars. He once told me that he became a sleep-warbler because of it. He did that midnight theme song so many times that once upon being awakened during a fire at a hotel, he groped out of bed and automatically went into the number.

Did you hear the toorloo they did in honor of *Mr. McGuffey* that Sunday afternoon from Dearborn, Mich.? *McGuffey* was the old boy who wrote "McGuffey's School Readers," which your ma and pa will remember if you don't. Now we should have programs in honor of *John L. Sullivan*, *Horace Greeley*, *Sweet Rosie O'Grady* and *Lydia Pinkham*.

A new sextet is being cooked up—three gals and three fellas—by *CHARLIE BATES*, whose arrangements have been responsible for the Cavaliers and The Men-About-Town. Sounds like a pip in auditions. They haven't got a name for it yet. If you have any ideas, I'll pass 'em along.

NINO MARTINI premiered as star on that Chesterfield program last week at nine p. m. Wednesday. How did they ever overlook the chance to call it the *Nino Clock Revue*?

Miss Pat Ide of Harvey, N. D. (that's North Dakota, you Easterners), writes to ask for a hymn of praise or something in honor of the hundreds of fan clubs throughout the country. Well, Patsy, some of them are bona fide and perfectly swell; others are largely applesauce dished up by some publicity agent and artificially organized solely as a builder-upper for a star. The legitimate ones deserve a hat-raising from the entire B'casting World. They constitute a priceless tribute not only to the performers they boost, but to the whole industry. The artificial ones don't do any harm perhaps, except to cheapen the others by inference.

Miss Ide is secretary of the Boosters Club, a phenomenal national organization of young people who correspond with one another and undertake to boost a group of radio artists, elected to honorary membership. They held a national convention in Chicago in August, and have divided the country into districts with local organizations. Their motives are purely altruistic; they aren't selling anything, and all the members want is a chance to show their loyalty to their particular radio friends. B'casting exists on fans, and I say that's fandom on a large scale. How's that, Patricia?

Our other reader, Mr. Chet Kerr of Newton, Iowa, who writes letters with a rural accent similar to the way *PHIL LORD* talks (he's a hum-dinger) comments on a recent paragraph. We were writing of sophisticated comedy (s. c.) and sex appeal (s. a.). Mr. Kerr, the scallywag, remarks that the difference between s. c. and s. a. by simple arithmetic is s. b., which stands for sliced baloney. S. b., he implies, is the common denominator of both s. c. and s. a. It's a bit intrickit, but I figured it out by algebra.

MISCELLANEA: *FRED WARING'S* daughter Dixie will be two months the 14th. . . . The boys refer to *LUD GLUSKIN* as His Ludship. . . . *ENOCH LIGHT* directed symphony orchestras in Europe before the danceband fever got to him. . . . *LOUIS KATZMAN'S* son plays piano in his pop's orchestra under the name of "Henry Manners." *Louis* is thinking of changing his name to "Louis Katzmanners" . . . *KATE SMITH'S* super-snub to a pest: "Hello-o-o Nobody!" . . . Child psychology discussed by Nat. Congress of Parents and Teachers last week (NBC) but radio never has given the kids a chance to discuss the parent problem. . . . Publicity release misprint announces famous star is building new home with fireproof garbage in rear. Must be some of that censored mike material.

Along the Airialto

By Martin Lewis

Hear ye! Hear ye!—Big scoopie!—More than once have I suggested in this column that some sponsor should try to grab *HELEN HAYES* for a regular air series. Her work as guest artist on the *Valley* and other programs proved that she is just as good an actress in front of a microphone as she is on the stage and screen. *Miss Hayes* is at present in New York. If certain matters with the Theater Guild can be straightened out, you and I will have the pleasure of hearing this excellent performer on a regular series. Here's hoping.

JESSICA DRAGONETTE flies to Chicago immediately after her Cities Service program to do a guest appearance on *Josef Kostner's* Sentinels Serenade program on Sunday. . . . The new Easy Aces series is based on the personal lives of *JANE AND GOODMAN ACE*, from the time they met until the day they walked down the aisle. They promise to divulge many amusing incidents. . . . NBC should change the schedule of the Press Radio Bureau bulletins prior to the *LOWELL THOMAS* news broadcast—too much duplication. . . . *THE METROPOLITAN OPERA* may be heard over the CBS airwaves this season due to NBC time complications. . . . *ANDRE KOSTELANETZ* and *CHARLES HENDERSON* have written a new

theme song for the Chesterfield program. Due to the popularity of the theme which they wrote for last season's show, they will retain it and use it for the close of the program. The new one will be used at the beginning. . . . The new Lux Show, which debuts next Sunday, is picking plays that have had the biggest box-office grosses, on the theory that they'll have the greatest air audience appeal. . . . *LAVENDER AND OLD LACE* has changed its form to a dramatic narrative of a small-town opera company.

THE NEW CHESTERFIELD SERIES will cost the sponsors \$18,000 per week, which includes talent and time. . . . The NBC-WJZ network certainly offers a swell hour of comedy starting next Sunday—*JACK BENNY* leads off at 7 p. m. for the first half hour, followed by *JOE PENNER*. They should have somewhat of a monopoly of the listening audience. . . . *BING CROSBY'S* brother Bob, and the D'Orsey Brothers' Orchestra, are now heard Sundays and Tuesdays at 11:30 p. m. on NBC-WJZ, Thursdays at the same time on NBC-WEAF. The special broadcast welcoming them to the networks, in which *Bing Crosby*, the *Boswell Sisters*, the *Mills Brothers*, *Harry Richman*,

and the *Georgia Stoll*, *Buddy Rogers* and *Anson Weeks* bands participated, marked Bing's first appearance on an NBC hookup.

LAWRENCE TIBBETT continues to insist that he perform for an NBC "mike" rather than before a studio audience, even if several widely-known New Yorkers have tried to crash the studios. . . . *GLADYS SWARTHOUT* plans to keep her figure this winter by doing figure eights on a Manhattan skating rink. . . . *LEO REISMAN* moved into a new ten-room apartment on Fifth Avenue, and gave a house-warming party for his musicians. . . . Columbus Day, October 12, will be *BOBBY BENSON* Day at the rodeo in Madison Square Garden. Bobby and his gang will be guests at the matinee. . . . It was sort of a blindfold test given the orchestras who auditioned for the new Chevrolet program. No names were mentioned—only numbers. The *ISHAM JONES* band finally took the honors away from such popular orks as *Johnny Green's*, *Freddie Rich's*, *Vic Young's*, *Vic Arden's* and *Nat Shilkret's*. . . . Sponsors lose sleep trying to figure out suitable programs for air presentation—yet two of the West coast's ace programs, "One Man's Family" and "Al Pearce and His Gang," remain unnoticed so far as Eastern advertisers are concerned.

"Are You Listenin'?"

By Tony Wons

Mosquitos and young children are a lot alike, according to a friend of mine. Because, says he, the moment either stops making a noise you know they are getting into something.

There are artists and there are artists. A baker, who is a listener of mine in St. Louis, sent me a loaf of pumpernickle some time ago, that was really worth feasting your eyes upon. I mean just that. The loaf was a masterpiece of pumpernickle.

When the grand moment came to cut it up, it was like a religious ceremony. Hands were outstretched for the first piece. Eyes rolled up to skies as teeth crunched that delicious delicacy of the baker's art. Put a piece of cheese on one of those savory slices or a bit of boiled ham. That's all you need. No frills. No imported specialties. And you have a morsel that will take you to the land of dreams.

Yes, there is an art to the baker's trade. I remember when we were kids and used to hang around Polish weddings. Those were weddings! I don't mean the anemic weddings that we hear about these days. Those weddings started at nine o'clock in the morning, and ended three days later, going night and day.

A whole poultry farm was required to supply the birds. The beer keg was on tap always. When the accordion player dropped from exhaustion a fiddler came up, or a harmonica player, to take his place. Everybody was there from the clergyman down to the lowest tough guy in town. Everybody was welcome to come in and drink a schooner of beer as a toast to the happy couple. You could dance with the bride around a table on which was a porcelain plate. Every time you went around you would throw a piece of silver money in the plate—maybe two-bits, maybe a half a dollar, maybe a dollar.

If you broke the plate you were a hero. If you wanted to show off you'd break fifty plates. The money went to the bride and groom to start them out in life. But the big event was the wedding cake. That was a divine piece of work. As big as a washtub, with crystal leaves and sugar birds aplenty, as Lida Wilson Turner mentions in that poem "The Baker." Eat as much as you wanted, you could never finish that cake.

If you have never been to a Polish wedding, you don't know nothin'!

I have always maintained that Shakespeare was the greatest dramatist the world has ever known. There is hardly a subject in the world that he has not touched upon in one or another of his writings. But it took an article in the *London Observer* to call my attention to the fact that Shakespeare must have known all the automotive phrases we use today—and this, hundreds of years before anyone even dreamed about cars being possible. Here are a few examples:

"Whence is this knocking?" says Macbeth. And where is there a driver who does not use that phrase today?

In Henry VI he has this line, "I will remedy this gear ere long." Certainly the fellow must have been thinking about his car.

You read this in "Two Gentlemen": "And here is an engine fit for my proceeding."

About cars vs. hills in "Henry VIII" he says, "To climb steep hills requires slow pace at first." I suppose "club" means "climb."

And to cap it all Shakespeare even knew about flivvers, for in "The Merry Wives of Windsor" he says "Which of you know Ford of this town?"

What a man! What a man! Three hundred years before his time!

How much does your brain weigh? Someone reports that according to scientific men a man's brain weighs more at the age of 20 than at any other time in life. Well, that's supposed to be the age when his head is swollen most, isn't it?

A friend of mine, speaking about a trip he made around the world, said: "One of the things that remains to me as a pleasant memory of France and the other foreign countries is the courtesy of the policemen. Such a difference from the blustering American cop. There they actually seem to believe that the taxpayers who are responsible for the officers' daily bread have some rights."

Well, that would be worth going over to see. His talk reminds me of a little incident that never should have happened in a city or country that calls itself democratic.

The other day I saw an accident. A street car hit an automobile. Nobody was hurt, but the traffic was blocked. Well, of course, a crowd gathered, and some cops. Behind the street car I saw a respectable little taxpayer sitting in his car waiting for a signal from the policeman. On one side of the street car was a cop on foot. On the other was one on horseback.

Neither one could have seen the other, and each took the law into his own hands and was trying to tell this poor taxpayer which way to go.

The one on the left motioned for him to go that way, the one on the right motioned the other. The fellow was confused. But finally he thought, I suppose, that the man on the horse had more authority than the cop just walking around and wearing out shoes. So he started his car in that direction.

The cop on foot turned red, then green, then all colors of the rainbow. He marched up to the poor taxpayer and right before a big crowd of people he bellowed out: "Blankety—blank you! What's the matter with you? When I tell you to do something,



Pat Flanagan, popular midwestern sportscaster, is one of Columbia's ace World Series baseball reporting crew. Action is Flanagan's elixir of life

do it!" The poor taxpayer, who helps to pay that cop's salary, was so embarrassed that he just crawled into his overcoat and hid.

Then the cop noticed the other cop on the horse waving for him to come that way. And he knew he was wrong. But did he apologize to the driver? Did he say: "I'm sorry, I didn't know my partner was waving his arms for you to go that way?"

No, he didn't. He slunk away with a scowl on his face, while the timid taxpayer drove on.

I felt sorry for him. Yet it's all so silly. I would say a copper who can't keep his temper has no right to be on the police force. He, of all men, should always be cool and sensible while upholding the law.

Tony Wons' "House by the Side of the Road" may be heard any Sunday afternoon at 5:30 p. m. EST over an NBC-WEAF network, a program sponsored by S. C. Johnson & Co.

Reviewing Radio

By Martin J. Porter

When you hear the siren and the bell, think of ED WYNN—collector. You go into Mr. Wynn's studio, ready for a pleasant interview, with your questions all prepared in advance. And in three minutes Ed Wynn is telling you things you'd never have suspected, and holding your interest like a hypnotist, even though he keeps jumping from one subject to another without any sort of bridge between.

You probably heard Ed's return to the air Tuesday. And you probably noted that he doesn't use his famous "So-o-o-o" more than once; that he has married off his uncle, and that he's starting to popularize, "Graham, don't harass me," and "You'll find out." Mr. Wynn has it all figured out that "So-o-o-o" now gets only one laugh, because it is merely an identity tag.

I was curious to know where he had got the "So-o-o-o" in the first place, and he told me. His mother is a sweet, aged woman who lives quietly in Atlantic City. Senility has affected her hearing, and when the silent movies, the titles of which she could read even though she was partly deaf, passed out, she was heartbroken. But when they were silent, she used to come home from a show and tell Ed about the plot. Between descriptions she would say, "So, this is what happened." And she would dwell on the "So."

When Ed Wynn opened a Broadway show some years ago, Mother was in the front row, and in the middle of a monologue Ed pointed at her. While taking a breath, he spoofed her by saying "So-o-o-o." Mother's friends and she laughed; the audience caught the contagion and laughed, too, so-o-o-o Ed put the expression into the monologue several times and set the audience hysterical.

His air sponsors were present and insisted on putting the "So-o-o-o" into the broadcast script—with results which we know very well.

In Mr. Wynn's studio on Madison Avenue are souvenirs in the shape of medals, fire horns, helmets, asbestos hats, good-luck pieces, diplomas, elephants, red shirts, ladders, hooks—all honors presented to him in the character of fire chief. His medals and badges, all solid gold, weigh eight pounds. Think of that, Graham! He is honorary chief of 87 fire departments—and never yet has he been to a fire. He's afraid of fires.

I had been very hopeful about "THE GIBSON FAMILY." When this musical drama was announced

for a series on Saturday nights, as having been written originally and especially for radio, music and all, I figured that a new art form for air drama had been devised. Up to then, and even now for that matter, "ONE MAN'S FAMILY" has provided the only indication that that day has arrived when radio would stop borrowing from other arts, except music. We all have been hopeful, I suppose, that a way had been found to get drama on the air without lifting it from the stage or the cinema.

The newer sponsors, who must have paid some attention to the so-called new art forms, evidently do not believe the day has dawned yet for original stuff for radio—either that, or they are unwilling to take a gamble on financing an uncertainty. With every new drama, with the exception of the two mentioned, we discover more borrowing. MARY PICKFORD is one very engaging principal who will take her plays from the stage, as shown by her selection of "The Church Mouse." The Lux Hour for Sunday afternoons will take theirs from a list of Broadway successes—and will place movie stars in the leads—the first show being "Seventh Heaven," and the stars Miriam Hopkins and John Boles. The outlook for an effective and satisfactory original form of radio drama does not provide a very promising vista.

Behind the Program

By Fred Kelly



Vernon Radcliffe, educator, entertainer and master showman—who worships perfection and refuses to compromise

The man behind one of the greatest dramatic matinees in the country is Vernon Radcliffe, a veteran of the theater. The performance is that of the Radio Guild, which comes from the New York studios of the National Broadcasting Company each Monday afternoon at 3 o'clock, and has a vast audience scattered all over America. This is the NBC dramatic repertory group, the organization's stock company, heard on an extensive network of stations and on a sustaining program for a period of six years.

Each broadcast presents a complete radio adaptation of some worthy play by such dramatists as Tolstoy, Ibsen, Pinero, Moliere, Goldsmith, Shakespeare, Sheridan, Rostand, Oscar Wilde, John Drinkwater and St. John Irvine. The plays range from early Greek to those of modern literature.

When Mr. Radcliffe first accepted the job of producing the classics of drama for the radio audience, he refused a desirable night time spot. His reason was that he did not want to sacrifice the strength and value of important scenes by condensing the plays into a brief period. The Radio Guild productions occupy an afternoon schedule so that an entire hour may be had. Most of the plays presented can be adapted to this length of time without serious cutting, according to the director.

Strangely enough, the Guild has developed from a dramatic group originally formed to produce the old melodramas. Requests from listeners for something better resulted in the creation of what is now the Radio Guild.

This program is not sponsored; the average advertiser insists upon something with a more sensational appeal . . . while the creators of the Guild refuse to destroy the real purpose behind their productions. Neither does this mean that the mail response to this feature is small. It isn't. The Guild has an audience of forty million; but most of the people behind the scenes of the broadcasting industry know that a hillbilly program, or other broadcast of that type, will bring more direct sponsor response than a symphony concert. The quality, of course, is found in those letters which come from the admirer of the symphonic program.

The Radio Guild may be compared, from the commercial and artistic standpoints, with the symphonic concert. It is indeed a pity that the commercial limitations placed upon radio programs do not allow more broadcasts of this type. But when authors and producers learn the bitter truth about the money involved, they turn their attention to other fields. Few broadcasting concerns allow enough compensation for such work to maintain artistic standards.

Nevertheless, thousands of unsolicited radio plays reach Vernon Radcliffe's desk every month. Of course, most of them are from unknown authors who have such a small knowledge of the peculiar requirements and technicalities of radio broadcasting that their work cannot be produced acceptably. Occasionally a worthy contribution comes from this mélange; but such a case is rare. "The Goldbergs" is an outstanding exception.

"The drama of radio," says Mr. Radcliffe, "stands on its own feet, apart from the stage. It is a worthy artistic achievement in its own right, unique and capable of presenting a complete and entirely satisfying production without footlights, scenery or other visible properties."

He claims a greater scope in intimacy, subtlety and emotional range for radio drama, because the listener is free to exert his own imagination to the fullest extent.

Officials of the National Broadcasting Company give the Radio Guild full credit for productions which are more than entertainment. They consider the Guild plays an extremely valuable contribution to education and culture.

The cast of players who have been heard in these dramas includes many known throughout the American theater. Among them are Margaret Anglin, Florence Malone, William Rainey, Tom Powers, Henry Travers, Eva LeGallienne, Edith Barrett, Constance Collier, Margaret Kennedy, Dudley Digges, Peggy Allenby, Mrs. Patrick Campbell, Basil Rathbone, William Shelly, Effie Shannon, Harry Neville, Alfred Shirley, Charles Webster, Eustice Wyatt, Alma Kruger, Wilfred Seagram, and Clarence Derwent.

By many, Vernon Radcliffe is considered the real creator of true radio drama. His attention has been

given to the development of every detail which makes radio presentation so different from that of the stage. He has supervised the very sound effects of his adaptations—and even has gone so far as to invent new effects.

And in the invention of these sound effects, we have a clue to Radcliffe's success. A trail-blazer he is, indeed; able to suggest to the ear, alone, developments of plot and characterization which formerly could be understood only through a combination of eye and ear.

The secret of this success should be known by all who aspire to write, act in or direct any radio performance. Radcliffe understands that secret.

Mr. Radcliffe is tall, lean, angular and active. He is noted for his impatience with imperfections.

In addition to his work as founder and guiding influence of the Radio Guild, Vernon Radcliffe has to his credit the production and direction of such programs as "Real Folks," "Famous Loves," "Charlie Chan," "The Country Doctor," "Potash and Perlmutter," "K-7," "The Cruise of the Seth Parker" and many others. Radcliffe took a trip with Phillips Lord in order to give expert supervision and direction to the performers picked up at various ports to become a part of the broadcasts from the "Seth Parker." The naturalness displayed by those guest actors was the result of careful training by Mr. Radcliffe.

He is married, has three children and a weakness for chess and photography. Veteran that he is of both radio and the stage, he finds his work increasingly absorbing and expects to add many more years of labor and achievement before he thinks of retirement.

Vernon Radcliffe's program will be heard every Monday at 3 p. m. over an NBC-WJZ network, in a sustaining feature, "The Radio Guild."

Famous Composers

By Carleton Smith

Mozart Created a Style of Music All His Own—and Began at an Age When Most Children Are Learning to Read

Few classic composers enjoy the radio popularity of the great Mozart. His ethereal music might well have been written especially for ether-wave transmission and not—as it really was—100 years before radio began. As recently as late September, a nation-wide NBC broadcast of his "Quintet for Clarinet and Strings in A Major, Opus 180," brought a renewed listener response. Further encouraged by this, radio leaders are planning many additional Mozart broadcasts for the winter months ahead.

What is the creative process in the mind of a man when he composes music or poetry or drama or paints a picture or produces any other form of art expression? The little we know about this creative process is that the composer, in an exalted or inspired moment, expresses his feelings about life.

In its outstanding form, this expression can be described best by saying it is the work of a genius. How else can we analyze the fabulous ability of Mozart? When a child of three, he was picking out airs and writing them down; at seven he published sonatas; at eight he wrote a symphony. Imagine any eight-year-olds of your acquaintance sketching out a symphony with the first movement in the sonata form, and you will realize that it was genius.

The melodies which Mozart wrote, come out of the air and return to it. They fall seemingly from the ether. They sparkle through an indescribable simplicity. They are his own. Hear ten bars of Mozart's music, and you will call his name. Such a heaven-sprung genius never has lived before nor since Mozart.



Wolfgang Amadeus Mozart

But all his gifts did not prevent his suffering. He traveled much, making eleven tours around the continent of Europe, always in the hope of attracting a wealthy patron who would help him to earn his living. He was oftentimes honored, but never well paid.

In his day, the late eighteenth century, aristocrats lured away and occasionally kidnaped one another's composers, as today certain chefs and butlers are bought up in certain strata of our society. The musicians were then classed as servants, also. When Mozart had provided for the amusement of the guests such exquisite music as only he could write, he was sent down in the cellar to eat with the dish-washers.

To know his feelings, one has only to read his letters when he was kicked from palaces, underpaid and insulted by emperors. His life was tolerable to him only because he possessed the consolation of his genius. But he suffered deeply, the more perhaps because he loved life and people, and wrote such joyous music.

He died before he was 36, and no one knows where he lies buried. A storm was raging, and his few faithful friends could not force their way through the driving sleet. He passed on alone, this rare spirit, to an unmarked grave. And the world ever since has paid him homage.

"I believe in God, Mozart, and Beethoven—and after God comes Mozart," was Richard Wagner's creed. Mozart had the ability to infuse his music with eternal youth, to breathe fresh and clear his feelings about life, and to phrase them so that they will sing on forever.

Why I Went Into Radio

By Sigmund Romberg

To This Composer of Over Sixty Musical Productions, Radio Offers a Challenge—One That He Cannot Deny, One That He Respects. Here Is His Account of What That Challenge Represents, How He Intends to Meet It

Some sixty-four times in this rather busy life of mine I have paced the wings of a theater during the premiere of one of my musical productions—wondering if they would like it.

I have sat with the super-critical at Hollywood motion-picture premieres, where the music bore my by-line—and always with that same thought.

Now I stand on the threshold of a new premiere, a radio premiere—and frankly, I'm just a little more anxious than I care to admit. I'll not deal in platitudes concerning the vastness of that radio audience. I give you, instead, something with which I am more concerned, the exacting demands of that audience. I have a theory, one that I have voiced on many occasions, argumentatively and in the face of disbelief on the part of many of my friends in the theatrical business.

I believe that the radio audience is the most exacting audience in all the world of entertainment.

That pet theory of mine is quite well known among my friends, and when the news began to spread in

Byron Warner, vocalist and male lead on the new program

Helen Marshall, celebrated "Lady in White," whom Romberg calls a musical find



theatrical circles that I was going to do a weekly one-hour series for Swift & Company, a series that would call for much original music, I was promptly called by one with whom I had argued it.

"Sigmund," he said, "why in the world are you doing it? You've written so many operettas you cannot remember the names of all of them. Since the advent of sound pictures you've practically been a commuter between New York and Hollywood. Surely you have created enough musical entertainment for any one man in any generation. Why this radio business? By your own admission that's a tough field. You'll work yourself to death."

"That," said I, "is exactly the reason I am doing it!"

And I was telling the truth. In the first place, I refuse to believe anyone ever died of creative work. It keeps us young. In the second place, I like a challenge.



Sigmund Romberg, shown in a moment of relaxation in his attractive home. "Standing on the threshold of a new premiere, a radio premiere, I'm frankly a little more anxious than I care to admit."

In these final days of preparation I'm not forgetting for a second what I have said about the demands of the radio audience.

I've known many a legitimate show, and many a motion picture, that lagged for minutes and was still a whale of a success. I don't believe that is possible in a radio production. Once a man has paid \$7.00 or \$11.00 for a pair of theater seats, he will sit through a few relatively slow moments if the remainder of the show holds him. In a radio production, as I see it, a few dull moments would mean a few thousand turned dials.

Occasionally I read of this or that figure of the theater who has turned down flattering radio offers. I sometimes wonder if some of those refusals were not prompted by this fact: Are they afraid of the challenge of radio?

I am not afraid of this challenge—but I respect it.

Naturally I do not want them to play a musician's misere over me and say, "There lies Sigmund Romberg." But I'm willing to work a little harder than I ever have worked before to keep that from happening. I believe work is the only safeguard. I shall never underestimate radio. I believe it to be a rigorous, but a just taskmaster.

I have seen many a great act pass into oblivion because its creator, and interpreter, was afraid of new ideas. It went on year after year, season after season, with the same jokes, the same tunes, the same routine. That cannot happen for consecutive seasons in the theater. It cannot happen for consecutive weeks on the air. I shall do my best to keep it from happening.

In the theater, when our musical soul is being trotted out and viewed by a few hundreds nightly, we await the reaction that comes as they file out after the final curtain. Will they whistle one of those new tunes? Did just one of them catch hold? The answer is prompt. We can watch the faces of the first twenty into the lobby and we have a pretty good idea.

Would that radio had as rapidly a recording barometer of success or failure of a show! I tremble a bit because I can expect nothing in the way of change on the metallic face of the microphone, neither a smile nor a frown.

They say musicians and composers are a temperamental lot. They say it is difficult for us to understand the things of what many like to call a mundane world. To which this particular composer says "rot." I cannot understand why anyone who calls himself an artist can turn his back on the challenge of radio. Must we always have hand-picked juries?

With the 36-piece band I am to direct, and with a

cast of vocalists for whom I have the highest regard, I will present many of my own compositions—some of them written especially for radio—and many of the lovely, lyrical waltzes of old Vienna. My program will not be all Romberg, but it will be all the kind of music I like. I shall choose the works of other composers when I feel their work will fit into the mood I am trying to create for my listeners. But every step of the way I will be accepting the challenge of radio.

In the cast who will be about me in the premiere of this Saturday night series, I feel I am surrounded with kindred spirits. I am more than happy over the selection of the commentator on the program, William Lyon Phelps, who, despite a list of degrees that fill the complete line following his name, is just "Billy" Phelps to a few thousand Yale graduates, and to most of the eastern seaboard as well.

"Billy" Phelps is one of the most humanly genuine persons I have ever known. His fame as a toastmaster whose wit has never failed in the crisis is far-flung.

There is a radio novice with us, a member of the musical cast. She's to be known as "The Lady in White." Her real name is Helen Marshall, and I look upon her with the pride of a discoverer. I first heard her a year ago with "The Beggar's Opera," playing at Columbia University. I mentally pigeon-holed her for future reference, and now we meet on the same radio program.

Three years ago Miss Marshall was something of the timid genius. She stood, figuratively, with a violin in one hand and a song on her lips. I am glad she discarded the violin. She has a glorious voice, and there are so many violin players. Hers is exactly the voice for the soprano lead in our radio offerings. She makes her radio bow in this series.

There is so much to be said for the other members of the cast! I feel I am making the radio experiment with good company all around me.

Even the announcer, James Wallington, is something of a celebrity. He was the latest winner of the American Academy of Arts and Letters gold medal award for good diction. Perhaps I am slightly prejudiced in his favor. He was a musician, and a good one, before he became a radio announcer.

Byron Warner, who will appear on the program as a featured soloist and male lead, is a radio and a musical oddity. Down around Atlanta they will remember a bandleader, Byron Warner, whom they heard in the early days of WSB. Now comes a singer with a voice of operatic quality, named Byron Warner. They are one and the same. Warner earned his way through college with a dance band. He played at leading American hotels and at famous night life places in Italy, all of the time studying voice. He tells how he sang *Edgar* in "Lucia di Lammermoor" in Venice, while doubling with his jazz hand at the famous Excelsior Hotel on the Lido. These are just a few (Continued on Page 28)

Voice of the Listener

Laud o' Massey

Dear VOL: Harvey, Illinois
I haven't read anything in your column about my favorites, "The Westerners" and Louise Massey from WLS. I sure can't say enough about Louise Massey. She sure is wonderful and the best singer on radio.

I have had the pleasure of talking to her and she is just as nice to talk to as she is pretty (and she's mighty pretty). If you are ever blue and need complete cheering up, just listen to the Westerners. They will always drive away your care and troubles with their wonderful programs. I cannot praise them enough. Come on you folks; give the Westerners the praise they deserve.

Agnes Kramer

Not For Every Buddy

Dear VOL: Escanaba, Mich.
When I hear the song, "My Buddy," my heart leaps for joy. I think there is no orchestra that can surpass Buddy Rogers and His Cavaliers. I read Buddy's story in RADIO GUIDE and think it was a very interesting one. Jean Arthur doesn't know what she's talking about when she says he has no sex appeal. I am only one of many young ladies who think he is the cat's meow. Another favorite of mine is Bing Crosby. He certainly is some crooner.

Lorraine La Cross

Superfluous Airs

Dear VOL: Colorado Springs, Colo.
Can't something be done to stop the endless repetition of hit songs on the air? It is ridiculous that bandleaders cannot give us more variety in music. Recently I made a test and tuned out a late song just to see if, while I was dialing, it could be heard on another station. I heard it being played by two other orchestras at the identical moment. This is certainly senseless duplication and kills the variety that should exist in radio.

Gordon Cooper

New Orleans Lasses

Dear VOL: Cleveland, Ohio
It is going to be marvelous to have Connie Boswell back on the air but I join many other writers to cheer because we are to have the trio again on a sponsored program. These three New Orleans girls certainly started a style in radio singing and the more of their imitators you hear, the more you realize how wonderful they were—and welcome them back again. I would think sponsors or prospective ones at least, would heed readers' letters and never again abandon these favorites.

Evelyn Dobson

Respect for Lawes

Dear VOL: Brooklyn, N. Y.
I am writing to comment on a program which I am sure the public greatly enjoyed and which must have given the lawless some food for thought. "Warden Lawes' 20,000 Years in Sing Sing."

A selection of typical cases taken from the files and presented by studio artists was outlined at the beginning by Warden Lawes. The idea was to drive home to the public mind, and more emphatically to the crook, the futility of crime.

The effect of these broadcasts should be demoralizing to these enemies of society. The program should be continued this Fall.

Sol Piralao



This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters to VOL editor, 731 Plymouth Court, Chicago, Ill. You are urged to send in your photograph when writing.

A Puff of WIND

Dear VOL: Gary, Ind.
I wish to inform you that I am considerably interested in the Polish programs as given by the different radio stations in the metropolitan area of Chicago and I find that the programs given at the radio station WIND at Gary, Indiana, are very interesting and satisfactory. I also find that Mr. William A. Roray is a very capable announcer in the Polish language and that his enunciation, delivery and expression command the listeners' undivided interest and attention.

It seems that Mr. Roray knows how to choose his musical numbers rather tastefully.

Edmund Roberts

Queen and Consort

Dear VOL: New York, N. Y.
My favorite radio artists are the beautiful Jessica Dragonette and that very charming singer, Bee Beasley. I prefer Jessica above all others for classical music and Bee Beasley as a blues singer.

I impatiently awaited and welcome the return of Jessica Dragonette to the air. It is my opinion that she is queen of the air although I am happy that my other favorite won the contest conducted by RADIO GUIDE.

They are both very lovely singers whom I enjoy the most of all.

Mrs. Emma B. Kovalsky

Annette Winsome

Dear VOL: Germantown, Phila., Pa.
There's a dainty little lady, "petite, pretty and sweet," whose name I do not recall having seen in your column. Yet the fans of this tiny bundle of winsome charm must be legion. How unique is her voice; and how delightfully she "humors" melodies, enhancing their charms. Although she is most readily associated with songs of the moment and those of rhythmic caliber, her potentialities far transcend their scope. Orchids to you—you must have guessed her name by now—Capt. Henry's pet and "my double pet" —Annette Hanshaw!

Mary E. Lauber

Tenor Favorite

Dear VOL: Monette, Mo.
Why doesn't someone write in about Carlyle Bennett, the incomparable ballad singer with Al Pearce's gang? Carlyle possesses the smoothest and most beautiful voice in his class even surpassing James Melton and Frank Parker. Both Melton and Parker have voices that are hard to beat and a fellow sure has to possess some voice to beat either. But I believe Carlyle Bennett has it. If you don't believe it, listen in some afternoon. You'll readily agree.

E. C. L.

Belated Praise

Dear VOL: Bangor, Maine
I have been reading your columns for some time but haven't read any comments concerning that grand young composer and conductor, Johnny Green.

In my mind he tops the list. Let's hear from more Green fans and give this boy a great big hand. He's worked hard to earn the position he so earnestly deserves, so let's put him there. Other swell pianist-conductors are Eddy Duchin, Henry King and last, but by no means least, Harry Sosnik. I have a fan club for Johnny Green and will welcome any new members who would care to write me.

Bertha Simpson

Hint to Networks

Dear VOL: Jackson, Miss.
Perhaps you remember last year when the NRA had an all-star show with Bing Crosby and others. I think NBC and CBS should stage an all-star program jointly in honor of "Radio" or something. I am sure the majority of celebrities would be generous enough to perform on this occasion without pay. We could hear Bing Crosby, Rudy Vallee, Morton Downey, Ruth Etting, Annette Hanshaw and others equally as great on one long, outstanding program. Surely this is not too much to give the public who support the broadcasting systems and the celebrities.

Robert Soway

This Peggy Had None

Dear VOL: Ponca City, Okla.
I certainly have to laugh at people who write in and say such mean things about this one and that one on the radio. If they had been in my fix for a long time they would appreciate anything they hear. We have a battery set and for more than a year our financial condition was so bad we couldn't afford a battery. So except for an occasional treat at the home of more fortunate friends I never heard any radio programs. So don't kick, listeners, if this or that doesn't suit.

Peggy Reid

Ribbing from Hibbing

Dear VOL: Hibbing, Minn.
In a recent issue of RADIO GUIDE, in the column, "Reviewing Radio," by Martin Porter, he said he considered music as played by Cab Calloway and Claude Hopkins as immoral, and hoped to have it condemned. I think it is fine and a few of the other orchestras should aim toward their mode of perfection. Almost anybody between 15 and 30 appreciates such music. When I can listen to Cab Calloway, which isn't very often, and then mostly on recordings, I do. I'm for more music of the Cab Calloway type.

Roland Hutchinson

Your Excellencies!

Dear VOL: Brooklyn, N. Y.
Wayne King's, Guy Lombardo's, Eddy Duchin's, etc., are all very good orchestras but in my opinion to only two can the word "excellent" be applied.

Emil Velasco's orchestra, when accompanied by him on the organ, is about the most thoroughly enjoyable music on the air today and for diversified band-type and novelty arrangements and presentations B. A. Rolfe is still king of the air.

Sit down before your radio, real close to your loudspeaker. You will be able to detect every instrument and hear just where the truly deserving musicians are.

William C. Stilley



Who'll Raise Hal?

Dear VOL: Oliphant, Penna.
I just can't understand why Hal Kemp, who undoubtedly has one of the finest orchestras in the country, can't land a commercial. Blessed with musicians, each a clever entertainer in his own right, Hal today is classed by those who know their music as having a real musician's band. His unique style is created by the fact that each and every number is a special arrangement, and I sincerely hope that some wide-awake sponsor grabs the collegiate wonder, and places him high on the orchestral pinnacle that he deserves.

You may talk about your favorite comedians, but my choice for the ace of them all is that suave punster, Jack Benny. Very few comedians are wont to lay themselves open to bear the brunt of the gags and laughs at their expense, but not so Jack, who certainly deserves the spotlight.

William A. Fish



For Hawaiian Music

Dear VOL: Columbia, S. C.
Why can't we have some good Hawaiian string music in place of a lot of the jazz music about which so many listeners complain so frequently? I am sure that there is no music more beautiful than that of the "South Sea Islanders" or some of the other Hawaiian organizations heard from time to time on radio. I enjoy classical music but there will be plenty of that type later on. I don't know of any Hawaiian music that is on after sundown.

Bob Price

Piracy on the High C's

Dear VOL: Shreveport, La.
I will certainly be glad when you quit publishing letters from the Countess Albani and Jessica Dragonette fans over the respective zooprano ability of their particular favorites. It's just the Garbo-Crawford squabble moved over to radio, and to read the fiery letters one would think that the Countess and Jessica just hung around and stole each other's thunder with malice aforthought.

Evelyn Ingerson

Two Jeers, L'Armour

Dear VOL: Salt Lake City, Utah
There are two features of the Armour program which certainly leave me cold. They are Baker himself and "Beetle." The latter's Jeers are usually so surly that they spoil the comedy that is left after Baker gets through with his stuff. Not that I don't think he is a good comedian at times but on the Armour show he seems to be so smug and conceited that he isn't like the Baker who used to be in the musical revues.

Ward H. Bachner

Crazy Over Rosses

Dear VOL: Greenwich, Conn.
I want to take time to praise the Maxwell House program and Lanny Ross. I've been listening to it and enjoying it but when I actually saw the program I just went crazy over it. They act like one big family.

When they say they are going on deck to dance they really dance and when Lanny and Mary Lou have a part together they really seem to enjoy it. And Tiny Ruffner is perfect.

I have a Lanny Ross club and would like to know if any RADIO GUIDE readers would like to join. I think Lanny Ross is great and am sure there are others who agree with me. Is there an Annette Hanshaw club?



Marjorie Brettman

The Kaleva Killers

By Moorehead Green

Five Thousand Miles of Territory
This Murderous Quartet Fled, Pur-
sued by the Phantom Voice of Radio,
"Calling All Cars"—and by a Vast Vol-
unteer Army of Defenders of the Law

It was cold in that January morning in 1933. Yet no
one was willing to let the rear window of the car that stopped
before the state bank at Keweenaw, Michigan.

A passing youth passed before the black Birk
se in to the gas station while three
men jumped out and ran up the bank steps but when
a fourth man ran the other way, turned and leveled a sawed
off shotgun at the passing youngster, he understood all
right. This was a stickup and the car's rear window
had been shattered to make it easier for the bandits to
fire their shotguns.

late the book the next of Koleva, Ellsworth
Bill was working it his other job that of bank
casher when the train did not run and the three
big bags being with gas Bill had threw up
the bags and the gas had leaked out.



"The game is over" called the announcer at Michigan State Police Station WRDS - and the game was over for Henry Harland Shelton, Robert Frank Veneman and Elmer "Mike" Zellars (left to right) shown between Sergeant Colburn Munger (1) and Captain Earl J. Hathaway (c.)

But in getting this he missed the best, for
were he to go to Webster the only place
where he could get the M. and S. State Papers and the
W. D. S. he would be disappointed. Then the most
valuable part of the W. D. S. he could get
would be the W. D. S. of the State of New
England, which is the best part of the
whole paper, and the most valuable. The
W. D. S. of the State of New England
is the best part of the whole paper, and the
most valuable.



Trooper Kenneth Cook of the State Police, who played a prominent part in the hunt

Map and diagram showing the territory in the crisscross route taken by the fleeing bandit-killers



The state bank at Kaleva, Michigan, where the cashier (Mayor of Kaleva) was killed and where the loot was stolen

Programs for Sunday, October 7

Log of Stations

Call Letters	K	O	CS	Power	Watts	Location	Net Work
KDRN						W	W
WAAB	1			60	1000	C	
WABC				4	1000	C	
WEA						N	
WBZ	5					N	
WCA						C	
WCBM				10	EW 1000	A	
WCBN						N	
WDFL	1					C	
WEAF				10	EW City	N	
WEF	5		1	5	1	N	
WEFI						N	
WGY	7	50	10	5	5000	N	
WHAM	11		5	500	1000	Rochester	N
WIP	6		100			Philadelphia	A
WJAS	12		100			Pittsburgh	C
WJSV	10		100			St. Louis	C
WJZ						New York City	N
WLW	1		100			Cincinnati	N
WMB						N	
WMA						Washington	N
WMCA						N Y City	A
WNBC						E. New York	C
WOKD						Aberdeen	C
WOR						EW York	
WPP	1		100			EW 1000	A
WRCA						New Haven	N
WRVA	11		500			Elmwood	N
WTCA	130		50,000			Wardrobe	N
WTNS			500			Trenton	A

Notice

These programs as here presented were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However, emergencies that arise at the studios sometimes necessitate eleventh hour changes in program listings, time, etc.

Look for the Bell 
for Previous Services and Programs

Star ★ Indicates High Spot Selections

World Series Baseball

This means that many early afternoon programs listed here for the days mentioned may be canceled.

WIS-A-D [REDACTED] K-3 E-2
 WFW-A [REDACTED] A-1 M-1
1:45 P.M.
 CBS-Pol [REDACTED] Ac [REDACTED] Kassel's
 O-WAHL-WAHL-W-AWA
2:00 P.M.
 NBC-S [REDACTED] Z-WBZ
 W-AI
 CBS [REDACTED] M-1
 W-AI [REDACTED] M-1
 U
 N-T [REDACTED] M-1
 NBC [REDACTED] M-1
 WHTI
 ABC [REDACTED] E-1 M-1
 W-AI
 ABC [REDACTED] M-1
 WHTI-A [REDACTED] M-1
 NBC [REDACTED] E-1 M-1
 WHTI-A [REDACTED] M-1
2:15 P.M.
 NBC-Pol [REDACTED] D-1 M-1 WIZ
 WBAW-WBSE-KBIA-WBZ
 ABS-M [REDACTED] P-1 M-1 WIA
 WATU-L [REDACTED] M-1
2:30 P.M.
 NBC-C [REDACTED] M-1 WHTI
 WATU-L [REDACTED] M-1 WHTI
 CBS [REDACTED] M-1 M-1 WATU-L

Afternoon

Programs for Monday, October 8

Star ★ Indicates High Spot Selections

Afternoon

WEEF-J	WEEF WRC	WEEF WRC	12:00 Noon
WEW-W	WEW WRC	WEW WRC	WEEF WRC
WOR-J	WRC	WRC	WRC
	9:45 A.M.		
NBC-M	WEAF WRC	WEAF WRC	NBC-WEAF WEAF WEAF
WLS-W	WLS WRC	WLS WRC	WLS WRC
CBN-M	WJAS	WJAS	CBN-WJAS WJAS WJAS
AHE-B	WJAS	WJAS	AHE-WJAS WJAS WJAS
WMAA-W	WJAS	WJAS	WMAA-WJAS WJAS WJAS
KIKA-W	WJAS	WJAS	KIKA-WJAS WJAS WJAS
WHAT-W	WJAS	WJAS	WHAT-WJAS WJAS WJAS
WEFL-N	WJAS	WJAS	WEFL-WJAS WJAS WJAS
WGY-F	WJAS	WJAS	WGY-WJAS WJAS WJAS
WHAM-M	WJAS	WJAS	WHAM-WJAS WJAS WJAS
WCR-L	WJAS	WJAS	WCR-WJAS WJAS WJAS
	10:00 A.M.		
NBC-N	WEEF WRC	WEEF WRC	NBC-WEAF WEAF WEAF
WEAF-W	WEEF WRC	WEEF WRC	WEAF WEEF WEEF
WRC	WEEF WRC	WEEF WRC	WRC WEEF WEEF
			12:15 P.M.
NBC-H	WEAF WRC	WEAF WRC	NBC-WEAF WEAF WEAF
ATL-WEEF WRC WLC			ATL-WEEF WRC WLC

Programs for Tuesday, October 9

Star ★ Indicates High Spot Selections

6:30 A.M.
 WVA Eye Doctor
 WNAC News Special
 6:45 A.M.
 NBC Home Front: WEAF WGY
 WEEI WEEI WEEI
 7:00 A.M.
 ABS Morning Parade WMCA
 KDKA Morning Check
 WBBM Morning Check
 WCAU Morning
 WLA Morning
 WPAW Morning
 7:15 A.M.
 WNAC News

7:30 A.M.
 NBC Youth Hour: The Young Hosts: WIZ WMAL WAF WPC
 CBS Good Morning WABC
 ABS First Class Hour WMCA
 WNAI The Morning Call
 WOCA Morning Call
 7:45 A.M.
 NBC Peter and Lamburst, piano
 WAF WEM WAF WRC
 NBC Joy Bells WIZ WEA
 WCAU Love More
 WHAM My Sunshine
 WHAM Jack Day
 WNAI Water Riddle baritone

8:00 A.M.
 NBC Professor Legion WEAF WFI
 WIP WIP WIP
 CBS Sunday Musical WABC
 NBC Morning Devotions WJZ WBZ
 KDKA WBAL WHAM
 ABS Breakfast B'd WMCA
 WEEI News
 WCAU Musical Clock
 WHAM-Kid's Rights
 WHAM-National Family Prayer
 WHAM-Singing Around the Town
 WIP The Voice of Gold
 WEAU-GM of D. Adams

8:15 A.M.
 NBC City Concerts: Gide WEAF
 CBS City Concerts: Gide WABC
 NBC Fall Foliage and Water WJZ
 WIP WIP KDKA WMAL WHAM
 ABS Fall P's organ and piano: WMA WAF
 WSH 7:30 a.m. Devotions
 WIP Shopping Service
 WIP 7:30 a.m. Devotions
 WOR-The Farmers

8:30 A.M.
 NBC City Concerts: Gide WEAF WGY
 WCAU WEEI WEEI WTIC WRC WLW
 WCAU
 CBS Sunday Musical WABC
 NBC Low Water Ocean WJZ WHAM
 KDKA WMAL WHAM
 ABS The Pat Mc Los WMCA WPRO
 WBZ Farmer's Alliance
 WCAU-Wards and More
 WOR-Mart & More talk

8:45 A.M.
 CBS Marion Carter priest: WABC
 ABS Hormone girl trio WMCA
 WIP
 WIP Shopping News
 WOR-Day Dreams

9:00 A.M.
 NBC Here We Are WEAF WRC
 WLT WGY
 CBS Dick Neeson songs: WABC
 WCAU WIP WDCR WNAC WCAU
 NBC Breakfast Club orchestra: WJZ
 KDKA WRVA WBZ
 ABS Top of the Morning, Ed Smith: WMCA WPRO WTNJ WIP WCBM
 WSH Morning Snapper
 WHAM-Coffee Instre
 WHAM Tower Club Program
 WIP-Arinir Goffree
 WHAM-Sale and Peanuts harmony
 WOR-George Daffey baritone; organ

9:15 A.M.
 NBC Dan Hall Trio WEAF WLT
 WGY WRC WEEI WLW WSH
 CBS Happy Days Revue: WABC
 WCAU WJAS WDCR WNAC WCAU
 WIP
 ABS One Man Band, Frank Novak: WMCA WPRO WTNJ WIP WCBM
 WHAM-The Garrison organist
 WMAL-Breakfast Club (NBC)

9:30 A.M.
 NBC Eva Taylor songs: WEAF
 WRC WTIC WSH WGY WEEI
 ABS John X. Longhnan: WMCA
 WPRO
 KDKA-Style and Shopping Service
 WHAM Breakfast Club (ABC)
 WLW Joe Emerson
 WOR John Stern's Orchestra
 9:45 A.M.
 NBC Alan Postell, the Wife Saver: WEAF WTC WSH WGY WRC
 ABS-The Dots of Days: WMCA
 ABS-Bernie Dolan, pianologue: WPRO WTNJ WIP WCBM
 KDKA-The Pioneers
 WBAW-Musical Program
 WELI-Wandering Minstrel
 WOR-Rutgers Home Economics

10:00 A.M.
 NBC News Bureau and de Rose: WIP WEEI WTIC WLT
 WIP WEEI WCAU

CBS News, Bill and Clegg: WABC
 WCAU WIP WDCR WSH WCAU
 WSH
 NBC-Lawrence Welk: WJZ WBZ
 KDKA WHAM WMAL WRVA
 WHAM
 ABS-Tony L. L. WMCA WPRO WIP
 WTNJ WIP WSH
 WGY-The Southerners
 WNAC Cooking School
 WIP-Pure Food Hour

10:15 A.M.
 CBS Do Re Mi: WABC WJAS
 WBAW WSH WDCR
 NBC-Gary Lu E: WIAF WFFI
 WFI WGY WRC WPSH WRVA
 WLA WIP WTC
 NBC-Love of Romance: WJZ
 KDKA WMAL WHAM WHAM
 ABS News: The Times: WMCA
 WPRO WTNJ WIP WCBM
 WSH

10:30 A.M.
 NBC-Mary P. P. WIAF WPSH
 NBC-Little Children: WJZ WMAL
 KDKA WBS WBAL WLA
 CBS Mary's House: WABC
 WJAS WLA WOKO WNAC WDCR
 WSH
 ABS-Mary's Children: WMCA
 WPRO WTNJ WIP WCBM
 WSH
 WGY-Sleeping Bag
 WHAM-Mrs. Thelma Baker
 WLW-Mambo

10:45 A.M.
 NBC-News, R. K. L. WIZ WJZ
 KDKA WMAL WHAM
 NBC-Morning Parade: WGY WTIC
 WFI WRC
 WSH
 WBS-News to the Kitchen
 WBS-News to the Songs
 WBS-News, Eleanor Howe
 WIP-Golden Morning Medley
 WHAM-Sugar Haskin orchestra
 WPSH-Music Ensemble: CBS
 WIP-Jazz Army Band

11:00 A.M.
 NBC-1, 2, 3, 4, 5: WJZ KDKA
 WBS WLA WIP WDCR
 CBS-Alexander's Parade: WABC
 WCAU WIP WDCR WSH WCAU
 NBC-Mary Lee: WPSH WPSH
 WPSH
 ABS-50 Years of Stars: WIP WGY
 ABS-7 Christian Songs: WMCA
 ABS-A Boy and a Girl: WPRO
 WTNJ WIP WCBM
 WBS-Duke Darrow's Hickory Nuts
 WIP-Friendly Kitchen Program
 WOR-Bernie Paul's Orchestra

11:15 A.M.
 CBS-Melody Parade: WABC WJAS
 WSH WDCR
 NBC-Sing Along with Joseph: WJZ
 WBS WMAL KDKA WHAM WBZ
 WPSH
 NBC-Your Child: WEAF WEEI WGY
 WLT WSH WRC WTIC
 ABS-Morning Parade: WPRO WTNJ
 WIP WCBM

11:30 A.M.
 NBC-U. S. Marine Band: WJZ
 KDKA WBAL WHAM WRVA WBZ
 NBC-Three Shades of Blue, trio: WAF WGY WEEI WTIC WRC
 WSH
 CBS-U. S. Navy Band: WABC
 WJAS WOKO WNAC WDCR WPSH
 ABS-Ann Darden, song recital: WMCA
 WIP WTNJ WIP WCBM
 WCAU-Doris May, soprano
 WCAU-Pete Wessley and Diane
 WOR-Philosophical Talk

11:45 A.M.
 NBC-Al Bernard songs: WEAF
 WGY WTIC WEEI WRC WPSH
 ABS-Slick and Keys: WMCA WPRO
 WTNJ WIP WCBM
 WCAU-Fun Toppers
 WHAM-Home Bureau Program
 WMAL-Melody Makers (NBC)
 WOR-Tim Davis, tenor, Orchestra

Afternoon

12:00 Noon
 NBC Vocal Soloist: WEAF WGY
 WPC WLCI WSH
 CBS-Voice of Experience: WABC
 WNAC WDCR WCAU WJAS WPSH
 ABS-Jackson Musical: WMCA
 WPRO WTNJ WIP WCBM
 KDKA Market Reports
 WBS News
 WHAM-U. S. Marine Band (NBC)
 WIP Morning Hi-Lites
 WOR-Roy Arkell

12:15 P.M.
 CBS-Connee Gates, songs: WABC
 WOKO WABW WJAS WCAU WPSH
 NBC Honeybun and Sassafras: WEAF
 WRC WEEI WTIC WLT
 WBZ-Old Farmers' Almanac

WPSH-News: Farm Flashes
 WGY-Marchion and Hal
 WHAM News
 WIP-Mrs. Boddy's Common Sense

12:30 P.M.
 NBC Farm & Home Hour: WIZ
 WHAM WMAL KDKA WMAL WBZ
 WBAL WLW
 CBS-Al Kiser's Orchestra: WABC
 WOKO WAF WPSH WJAS
 NBC-Merry Maccabs: WEAF WTIC
 WIP WLT WSH
 ABS-Her 3 H's WMCA WPRO WIP
 WTNJ WIP WSH
 WLT-Best Sellers Report
 WGY-Farm Show
 WNAC-The Shoppers Exchange
 WOR-Sweet Fingers Orchestra

12:45 P.M.
 ABS-Mary Parker Ensemble: WMCA WPRO WIP WIP WCBM
 WSH
 WLT
 CBS-Mary Parker Ensemble: WABC
 WOKO WPSH WPSH WPSH
 WGY-George Reiss
 WOR-Adrienne
 3:00 P.M.
 NBC-Mr. Peck's WEAF WPSH
 WIP WEL WIP WLW WSH
 WIP
 CBS-Mary Parker Ensemble: WABC
 WOKO WPSH WPSH WPSH
 WGY-George Reiss
 WOR-Adrienne

3:15 P.M.
 NBC-The Wise Men: WEAF WTIC
 WIP
 ABS-Her Battle Ensemble: WMCA
 WPRO WTNJ WIP WIP WCBM
 KDKA Congress of Clubs
 WCAU-Dr. Alice Hirschorn, talk
 WGY-Mary Parker
 WOR-New York beauty talk

3:30 P.M.
 NBC-Women's Life Review: WEAF
 WPSH WPSH WPSH WPSH
 WLT
 ★ CBS-Chicago Women's Symphony
 Orchestra: WABC WSH WPSH
 WLA WDCR WMAL
 NBC-Mary Parker: WIZ KDKA
 WMAL WMVA WMAL WHAM
 ABS-Mary Parker: WIP WCBM
 KDKA-Doris May, Bob Hayes
 WIP WIP WIP
 ABS-The Mary Parker Ensemble: WPRO WTNJ
 WIP WIP WIP
 WBS-Evening Sing with Past Stars
 WCAU-Adrienne
 WIP-Congress of Clubs
 WNA-Paris Review
 WCAU-Susan L. Bets of Hollywood

3:45 P.M.
 CBS-Gene Hayes: WPSH WSH
 WPSH
 NBC-Rex Barnes Ensemble: WEAF
 WPSH WTIC WRC
 ABS-Miriam Ross, S. Schwartz
 WIP WTNJ WIP WCBM
 WCAU-Anne Rose soprano
 1:15 P.M.
 CBS-Gene Hayes: WPSH WSH
 WPSH
 NBC-Rex Barnes Ensemble: WEAF
 WPSH WTIC WRC
 ABS-Miriam Ross, S. Schwartz
 WIP WTNJ WIP WCBM
 WCAU-Anne Rose soprano
 1:30 P.M.
 (Please see notice regarding
 World Series and program cancellations appearing on Sunday
 program page.)

NBC-Vic & Sade: WJZ KDKA
 WPSH
 CBS-The Mary Parker Ensemble: WABC
 WPSH WPSH WPSH WPSH
 WGY-Brady Bunch, ballads
 WHAM-Lily Club Speaker
 WPSH-Various Rhythms
 WOR-Death Talk, Musical Foot
 Notes

1:45 P.M.
 CBS-Gene Hayes: WPSH WSH
 WPSH
 NBC-Rex Barnes Ensemble: WEAF
 WPSH WTIC WRC
 ABS-Miriam Ross, S. Schwartz
 WIP WTNJ WIP WCBM
 WCAU-Anne Rose soprano
 1:30 P.M.
 CBS-Mary Parker: WPSH WSH
 WPSH
 NBC-The Mary Parker Ensemble: WABC
 WPSH WPSH WPSH WPSH
 WGY-Brady Bunch, ballads
 WHAM-Lily Club Speaker
 WPSH-Various Rhythms
 WOR-Death Talk, Musical Foot
 Notes

1:45 P.M.
 CBS-Gene Hayes: WPSH WSH
 WPSH
 NBC-Rex Barnes Ensemble: WEAF
 WPSH WTIC WRC
 ABS-Miriam Ross, S. Schwartz
 WIP WTNJ WIP WCBM
 WCAU-Barnard Triple
 WELT-Static Quotations
 WNAC-Chicago Women's Symphony
 CBS
 WOR-Dr. Strandhagen health talk

4:15 P.M.
 NBC-Patt and Norman, pianists
 WIP WHAM KDKA WBAL WPSH
 WPSH
 NBC-Finch Warren Orchestra: WGY
 WPSH
 WELT-Lenny Johnson's Orchestra
 WHAM News
 WLW-Buddi, Ransom, vocalist
 WOR-Hal Baskett, organist

4:30 P.M.
 NBC-Patt and Norman, pianists
 WIP WHAM KDKA WBAL WPSH
 WPSH
 CBS-Finch Warren Orchestra: WGY
 WPSH
 WELT-Lenny Johnson's Orchestra
 WHAM News
 WLW-Buddi, Ransom, vocalist
 WOR-Hal Baskett, organist

4:30 P.M.
 NBC-Patt and Norman, pianists
 WIP WHAM KDKA WBAL WPSH
 WPSH
 CBS-Finch Warren Orchestra: WGY
 WPSH
 WELT-Lenny Johnson's Orchestra
 WHAM News
 WLW-Buddi, Ransom, vocalist
 WOR-Hal Baskett, organist

4:45 P.M.
 NBC-The Teller Trio: WEAF WPSH
 WPSH
 WGY WRC WTIC
 KDKA-Mary Parker
 WPSH
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

5:00 P.M.
 NBC-Mary Parker: WPSH WPSH WPSH
 WPSH
 CBS-Dick Messner's Orchestra: WABC
 WPSH WPSH WPSH WPSH
 WGY-Evening Brevities
 WHAM-Reveres
 WIP-Jack Armstrong, sketch
 WNAC-The Merry-go-round
 WOR-Billy Club
 WPSH-Lil' Bill

5:15 P.M.
 CBS-Musical Appreciation: WABC
 WPSH WPSH
 WGY-Billy Bletcher sketch: WEAF
 WPSH WPSH WPSH WPSH
 ★ NBC-News: Dorothy Page: WJZ
 WPSH
 ABS-Lee T. Rynden: WMCA
 ABS-News: Dene Orchestra: WPRO
 WIP WTNJ WCBM
 KDKA-Nancy Martin
 WPSH-Old Farmer's Almanac
 WPSH-Various Sketches
 WGY-Various Sketches of Jimmy Allen
 WHAM-Connie Saks of Hollywood
 WNA-Don Garet, "As I See It"

5:30 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Joe Hayes' Orchestra: WABC
 WDCR WPSH WPSH WOKO
 ★ NBC-News: Dorothy Page: WJZ
 WPSH
 ABS-Lee T. Rynden: WMCA
 ABS-News: Dene Orchestra: WPRO
 WIP WTNJ WCBM
 KDKA-Nancy Martin
 WPSH-Old Farmer's Almanac
 WPSH-Various Sketches
 WGY-Various Sketches of Jimmy Allen
 WHAM-Connie Saks of Hollywood
 WNA-Don Garet, "As I See It"

5:45 P.M.
 CBS-Mary Parker, small songs: WEAF
 CBS-Joe Hayes' Orchestra: WABC
 WDCR WPSH WPSH WOKO
 ★ NBC-News: Dorothy Page: WJZ
 WPSH
 ABS-Lee T. Rynden: WMCA
 ABS-News: Dene Orchestra: WPRO
 WIP WTNJ WCBM
 KDKA-Nancy Martin
 WPSH-Old Farmer's Almanac
 WPSH-Various Sketches
 WGY-Various Sketches of Jimmy Allen
 WHAM-Connie Saks of Hollywood
 WNA-Don Garet, "As I See It"

6:00 P.M.
 NBC-Lenny Johnson's Orchestra: WABC
 WPSH WPSH WPSH WPSH
 WGY-Various Sketches of Jimmy Allen
 WHAM-Connie Saks of Hollywood
 WNA-Don Garet, "As I See It"

6:15 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:30 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 WPRO WPSH WIP WCBM
 KDKA-Mary Parker

6:45 P.M.
 NBC-Mary Parker, small songs: WEAF
 CBS-Bon Bon and Sally Jim: WABC
 WPSH WPSH WPSH WPSH
 NBC-U. S. Army Band: WBZ
 WPSH
 ABS-Gilley Folsom: WMCA
 W

Programs for Wednesday, October 10

Star ★ Indicates High Spot Selections

Afternoon

Programs for Thursday, October 11

Star ★ Indicates High Spot Selections

Afternoon

Programs for Friday, October 12

6:30 A.M.
WGN—Morning News
WNAC—Morning Special
6:45 A.M.
NBC—Health Exercises **WEAF WEEKLY**
WGY—WIFI
WOR—Gym Classes
7:00 A.M.
ABS—Morning News **WMCA**
KDKA—Morning Clock
WBZ—Morning Clock
WAF—The Big Breakfast **WBZ**
WIS—Morning Day
WRVA—Morning Clock
7:15 A.M.
WNAC—News **7:30 A.M.**
NBC—Yellow Pages **WJZ WMAL**
WBAL—
CBS—Morning Reveille **WABC**
ABS—Tales and Stories **WBZ**
WNAC—The Morning Parade
WOR—Morning Music **WBZ**
7:45 A.M.
ABS—Morning News **WEAF**
WBZ—
WBAL—Billie Lee **WJZ WBAL**
WEFI—Doris Moore
WAF—Glen Miller
WHAM—Jack Frazee
WNAC—Walter Richard baritone
8:00 A.M.
NBC—Organ Rhapsody **WEAF WFZ**
WBZ—WBZ WAF
CBS—Ruth Lowe **WABC**
NBC—Morning Devotions **WJZ WBZ**
KDKA—WBZ WMAL
ABS—Billie Lee **WBZ WMCA**
WEFI—Doris Moore
WGY—Morning Clock
WHAM—Jack Frazee
WLW—Family Prayer Period
WNAC—Shopping Around the Town
WOR—Nellie Vanek beauty talk
WRVA—Morning Devotions
8:15 A.M.
NBC—The Singers Trio **WJZ WBAL**
WBZ KDKA WMAL WHAM
ABS—Doris Moore organ & piano **WMCA WPRO**
WCSH—Morning Devotions
WEFI—Shopping Service
WLW—Morning Devotions
WOR—The Three Lectures
8:30 A.M.
NBC—Cheerio **WEAF WGY WCSH**
WEFI—WIFI WTIC WRC WLW
WRVA
CBS—Raymond Scott, pianist **WABC**
NBC—Lew White organist **WJZ**
WHAM KDKA WBAL WMAL
ABS—Doris Moore **WBZ WMCA**
WPRO—
WBZ—Farmers' Almanac
WBAL—Wendy and Music
WOR—Martha Manning, talk
8:45 A.M.
CBS—Connie Gates, Jimmy Brierly,
songs **WABC**
AB—Harmonizers, male trio **WMCA**
WPRO
WBZ—Shopping News
WOR—Rhythm Lovers
9:00 A.M.
NBC—Herman and Barts **WEAF**
WRC
CBS—The Song Reporter **WABC**
WBZ WRC WJAS WCAU WNAC
NBC—Breakfast Club **WJZ KDKA**
WBAL WBVA WBZ
ABS—Tales of the Morning **WMCA**
WPRO WTJN WIP WCBM
WISH Morning Showers
WBZ—Clothes Institute
WGY—Max Duley's **WBZ**
WHAM—Clock Program
WBZ—Morning News
WLW—Sax and Peanuts, harmony
WOR—Helen Fredericks
9:15 A.M.
NBC—Don Hall Trio **WEAF WCSH**
WRC WEFI WGY WLW WLIT
CBS—Metropolitan Parade **WABC**
WJAS WPRO WNAC WDRG WCAU
WISV
NBC—Breakfast Club **WHAM WBAL**
ABS—Helen Fredericks **WPRO**
WTJN WIP WCBM
ABS—Vivian DeLoach, songs **WMCA**
WOR—Sister Strains
9:30 A.M.
NBC—The Morning Parade **WEAF**
WEFH WTCI WRC WEFI
ABS—Edna N. Leach, food talk **WMCA WPRO**
KDKA—Song and Shopping Service
WGY—Billie Rose tenor
WBZ—Loring Emerson, hymns
WNAC—Maxine Moore
WOR—John Scott's Orchestra
9:45 A.M.
NBC—The Morning Parade **WEAF**
WEFH WTCI WSH WEFI
ABS—Billie Rose tenor **WMCA WPRO WTJN WIP WCBM**
KDKA—Weekend Thoughts
WBZ—Maxine Moore
WBZ—Billie Rose tenor
WHAM—Mary Freeman, talk

Star ★ Indicates High Spot Selections

ctions

ABS—Lure Letcher Butler, "Birds"
WMV WPRO WENI WIP WCBM
WBAL—Peters Recs
WNA—Young Players
WGB—Vocal Ensemble
3:15 P.M.

NBC—D. W. Mays WEAF WEEF
WBC WFT WTC WGY WCHS
AB—Horn WJZ 10 WMB
WPAO WNT WIP WCBM
WBZ—Book Authors
WCAL—The New Authors
3:30 P.M.

NBC—Woman's Review WEAF
WRC WCHS WEEF WTC WGY
WEI

AB—Sports Society, Orch. WMB
ABS—Todays' Writers WPRO WENI
WPA ACBM
WNA—Pete Rinaldi
WCR—Radio Glee Club
3:45 P.M.

WNA—
WOB—1000 A part writing
4:00 P.M.

NBC—Roy and Bob WJZ WBAL
WBZ KDKA WHAM WMAL WGY
WPVA WSH
NBC—Master Music Hour WEAF
WHD WRC WCHS
WAB—Book Club
WEFT—Music Express Quotations
WNA—Madeline Clark ICBN
WOB—Modern Health Talk
4:15 P.M.

NBC—Piano No. 1 pianists
WJZ WBZ WMAL WBAL
KDKA Kari Fadiga
WEFT Musical Times
WGY Book News
WHAM News
WLW—George Dorn vocalist
WOB—Larry Roberts tenor
WRVA Master Music Hour (NBC)
4:30 P.M.

NBC—Alice Rossle soaps WJZ
KDKA Market Reports
WBAL—Part-time chess contracts
WBZ—
WCAL—Prestidigitors Orch. (CBS)
WBZ—Loring, Short and Harmon
WEFT—Master Music Hour (NBC)
WGY—
WHAM—B. Social Program
WLB—Life of Mark Southern
WOB—Karl La Rose Orchestra
4:45 P.M.

NBC—General Federation of Women's Clubs WJZ WRVA KDKA WMAL
WBAL WHAM
WCA—Stock Reports
WEFT—Master Music Hour (NBC)
WOB—Science in Your Home, talk
5:00 P.M.

CBS—"On the Air" WABC
WBZ WDRB WAAB
NBC—Broadcast from London, WEAF
WTC WRC WSH
NBC—Al Pepe's Gang WJZ WMAL
WBAL
KDKA—Memories
WBZ—News
WAB—A Venus Adventures
WEFT—Feminist
WGY—Local school aids
WHAM—Lester May orchestra
WBZ—Golf year of '48
WNAC—
WOB—Woman's Music Moments
WRVA—Krispy Parade
3:15 P.M.

CBS—The Alice WABC WOKO
WBZ WJAS WJSV WAAJ WDTC
WBZ—A. H. Hunt Show WJZ
WBAL WHAM
NBT—The Mystery Shooters
WEAF WHE WJC WCH WGY
WLB
KDKA—Riddler Club
WBZ—Support Jim's Shop
WLIT—RADIO GUIDE PROGRAM
with Lee Lawrence, Dorothy Allin
son pianist
WOB—Robert R. Town Talk
5:30 P.M.

NBC—Singing Lads WJZ WBAL
WBZ KDKA WHAM WLB
WBZ The Mystery WABC WOKO
WJAS WDP WAB WAB WJSV
NBT—The Mystery Shooters
WEAF WHE WJC WCH WGY
ABS—S. L. E. Radio WMCA
ABC—G. M. Music WPRO WENI
WPA WBAL
WGY—Modern Poetry
WNAC—Marty Mart
WOB—Peter Lee Webster Drama
WRVA—Sports
3:45 P.M.

WBZ—R. L. G. WABC
WBZ WJAS WAB WAB WJZ
WBZ—The Mystery WEFT
WRC—The Mystery WZ KDKA
WBZ WHAM WJAS WMAL WBAL
WBZ—Pete LaRosa

Programs for Saturday, October 13

Star ★ Indicates High Spot Selections

11-29-83



They Should Know Their Stuff

(Continued from Page 3)

effort to bring him down, he made three distinct gestures as if to throw the ball—which he finally did. A teammate caught the oval and ran the remaining distance for a touchdown.

The announcing coop atop the stadium was a bedlam of excitement. A touchdown! A touchdown! They unfurled their vocal ammunition and gave the listeners a thrilling account of the scoring play. They were left speechless and

dumbfounded a few seconds later when the umpire motioned to recall the ball and refused to allow the touchdown.

Sure, I know that many persons have come to look upon a football star as a combination ice man, truck driver, ditch digger and riveter, with a body as big as a mountain and a brain the size of a peanut. He has been further described as dull witted, slow and phlegmatic. That being the case, how could a player-announcer be quick witted enough to

report all the rapid plays that occur in the sixty minutes of each game?

Well, maybe the ex-football star never will set the world afire with prodigious mental feats, but allow me to point out a few pertinent facts about your average gridiron celebrity.

In order to retain the privilege of being allowed to risk his neck for dear old Alma Mater, (we know there are some exceptions) he had to maintain a high scholastic standing throughout his playing career—a much higher standing than that required from the general student body. During his four years in school he studied the languages, mathematics, literature, history, public speaking and other cultural and academic subjects. He passed each and every academic requirement, in addition to taking what practically amounts to another full four-year course—football. Does this stamp him as being such a silly-willy?

Out on the Pacific coast the radio moguls are more liberal than they are in the East. Take the case of Lloyd Yoder, the All-American Carnegie Tech guard of 1926, who was afforded a radio opportunity, and made good with a bang. Lloyd is a great favorite with the sports listeners along the Golden Gate, and his discourses are accepted en toto, for the listeners know of Lloyd's athletic prowess and accept his statements as authoritative and final. Lloyd assisted in broadcasting the all-important Rose Bowl game, and gave a rattling good and accurate account of the game.

In the East, Eddie Dooley and Red Grange are at microphones. But they are only a small representation indeed.

How about that All-American football announcing staff this fall, Mr. Radio Official and fans? How about giving football broadcasting a New Deal?

HOW MANY FACES CAN YOU FIND IN THE PICTURE BELOW?



Are You Smart Enough to Do It?

Yes—we are looking for smart people. We want smart people everywhere to help us advertise our business and distribute our products. We are going to award **several thousands of dollars in big cash prizes** to people everywhere. Prizes will be awarded to those who win in the prize distribution we will tell you about when we hear from you. See how many faces you can find.

SEND ONLY THE COUPON BELOW
AND WE WILL TELL YOU HOW TO . .

Win \$2,250.00

or Buick Sedan and \$1,250.00 Cash!

Surely you would like to have this magnificent prize. Think what you could do with all this money. It would come in pretty handy right now, wouldn't it? Then fill in the coupon below and we will tell you how you can win \$2,250.00.

We want people everywhere to know us and to share in this great distribution of money. Besides the first grand prize, \$2,250.00

including promptness, there are 100 other big cash prizes. The second grand prize is \$750.00 cash, third grand cash prize is \$600.00 cash and many others. Duplicate prizes paid in case of ties. Thousands of dollars more in Special Cash Rewards which we will tell you all about when we get your answer. This is your opportunity. Answer today.

Send No Money— Just Mail Coupon

Study this interesting picture and see how many of the faces hidden in the tree, clouds, etc., you can find. Some look straight at you, some are upside down—others are sideways. It is not as easy as some people may think, but don't give up—keep looking and you may find them. Mark them and send me quick with the coupon and I will tell you what to do to win first prize so you will receive the Buick Sedan and \$1,250.00 cash extra for promptness.

Many people have received big cash prizes from us. Some have received several thousand dollars. Names furnished on request. Now is your chance to win a big cash prize. Answer today and see for yourself. Oh Boy! What you could do with \$2,250.00 all cash at one time. I will be glad to pay it to you if you are adjudged the winner.

Hurry—mark the faces you find, send your answer quick. We will tell you how to win the \$2,250.00 prize.

SEND ANSWER QUICK

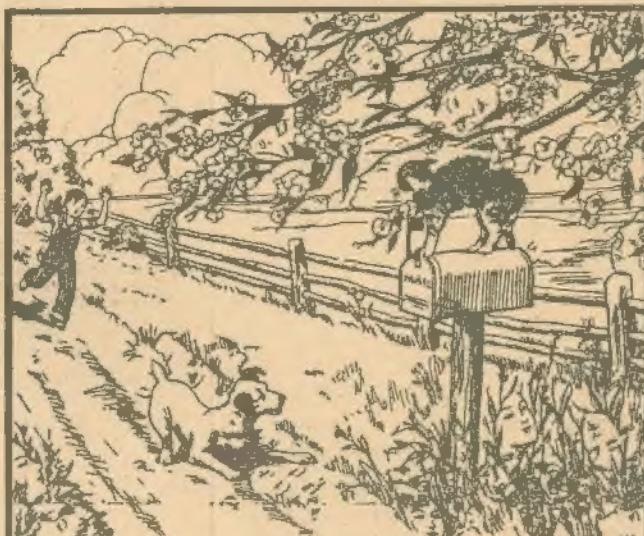
Remember, send not one penny with your answer—all you do now is to find as many faces as you can, and mail the coupon. We will answer you right away and tell you how you can win.

The money to pay every prize is on deposit in a big strong Des Moines bank. Three prominent Des Moines business men will see that the prizes are awarded honestly and promptly. Get your share of \$5,000.00 in cash prizes, besides thousands of dollars in Special Cash Rewards. Over 100 prizes in all. Hurry! Just mark the faces you find and send with coupon right away. Some one wins—maybe you. Send your answer and see for yourself. Don't Delay! . . . Mail your answer today.

For
PROMPTNESS
\$1,250.00
EXTRA

Send answer quick and we will tell you how to get \$1,250.00 extra cash for promptness.

PARAMOUNT PRODUCTS, INC.
Dept. 10110
Des Moines, Iowa



DEPT. 10110 I found _____ faces.

My Name _____

Address _____

City _____ State _____

NEW LOW PRICES

25 GOOD YEAR
Firestone
Goodrich
U.S. AND OTHERS



TIRE USERS by thousands all over the U.S.A. vote for LONG, HARD SERVICE, under severest road conditions of our standard tires reconstructed by the ORIGINAL SECRET YORK PROCESS. OUR 18 YEARS in business makes it possible to offer tires at LOWEST PRICES in history with 12 month guarantee. Don't Delay—Order Today

BALLOON TIRES

Size	Rim	Tires	Tubes	Size	Rim	Tires	Tubes
20x4-10-21	2.15	\$0.85	30x8.25-20	2.95	31x8.25-20	3.25	1.15
20x4.50-20	2.35	0.85	31x8.25-21	3.25	32x8.25-21	3.55	1.15
30x4.50-21	2.40	0.85	28x8.50-18	3.35	31x8.50-18	3.55	1.15
28x4.75-19	2.45	0.95	20x8.50-19	3.35	30x8.50-19	3.40	1.15
28x4.75-20	2.50	0.95	20x8.50-20	3.40	31x8.50-20	3.45	1.15
28x5.00-20	2.55	1.00	21x8.50-20	3.40	32x8.50-20	3.45	1.15
30x5.00-20	2.85	1.00	31x8.50-20	3.45	32x8.50-21	3.65	1.15
30x5.25-18	2.85	1.00	32x8.50-21	3.65	33x8.50-21	3.75	1.15
28x5.25-18	2.95	1.15	32x8.50-22	3.75	33x8.50-22	3.85	1.15
28x5.25-19	2.95	1.15	32x8.50-20	3.75	33x8.50-20	3.85	1.15

REGULAR CORD TIRES

Size	Tires	Tubes	Size	Tires	Tubes
30x3	\$2.25	\$0.65	32x3	\$3.35	1.15
31x3	2.35	0.75	33x3	3.45	1.15
31x4	2.95	0.85	34x4	3.45	1.15
32x4	2.95	0.85	30x5	3.65	1.35
32x4	2.95	0.85	33x5	3.75	1.45
34x4	2.95	0.85	35x5	3.95	1.55

HEAVY DUTY TRUCK TIRES

Size	Tires	Tubes
30x5	54.25	\$1.95
34x5	4.25	2.00
32x5	8.85	2.75
36x5	9.95	3.95
34x7	10.95	3.95
36x8	12.45	4.25
40x8	15.95	4.95

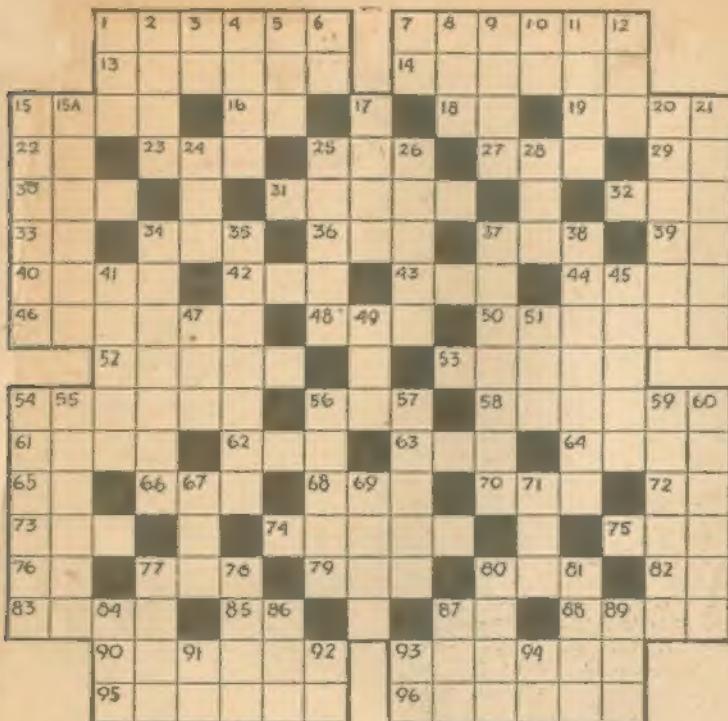
SEND ONLY \$1.00 DEPOSIT with 100 marked faces. \$1.00 deposit on each tire. We ship balance C.O.D. Deduct 5 per cent if cash is sent to fill with order. ALL TIRES BRAND NEW—GUARANTEED. Tires built to give 12 months' service guaranteed at half price.

DEALERS WANTED

YORK TIRE & RUBBER CO.

3855-59 Cottage Grove Ave., Beg 2733A Chicago

Radio Guide's X-Word Puzzle



The solution to this puzzle will be published in next week's issue, in which you will find another absorbing puzzle.

DEFINITIONS

HORIZONTAL
 1—Melchior
 2—Lord
 3—The second of two things considered
 14—Busy
 15—Clever
 16—Editor (abbr.)
 18—Chemical symbol
 19—Male Quartet
 22—Sun God
 23—Tree
 25—Plead
 27—Dance step
 29—French article
 30—Ovum
 31—Priest
 32—Twelve
 33—Symbol for Aluminum
 34—Morose
 36—Constellation
 37—Contraction, he is
 39—Versus (abbr.)
 40—Fuse
 42—Before
 43—Professional charge
 44—To the leeward side
 46—Commences
 48—Institute legal proceedings against
 50—Reward
 52—Walks
 53—Assert
 54—Select
 56—Gender
 58—Attire
 61—Scarce
 62—Not in
 63—To mistake
 64—Son of Seth
 65—Prenoun
 66—Opposite of night
 68—Possess
 70—Near relative (colloq.)
 72—Right (abbr.)
 73—Middle
 74—Rage
 75—Exclamation of disgust
 76—Latin conjunction

77—Bore
 79—Large cask
 80—Wooden pin
 82—That is (abbr.)
 83—Sow
 85—Opposite 52 Horizontal
 87—Parent
 88—Prevaricator
 90—Poorer
 93—Having veins
 95—Greater
 96—Outstanding male radio personality

VERTICAL
 1—Dwarf
 2—Tardy
 3—Near
 4—News paragraph
 5—Man's nickname
 6—Comparative suffix
 7—Better half of 57 Horizontal
 8—Deed
 9—Pace
 10—Musical note

SOLUTION TO LAST WEEK'S X-WORD PUZZLE

ROBIN		SPOUT	
A	ETAPE	E SKAR H	
TO	SMUT	PHIL LA	
EVA	EROSION	MEN	
SANG	ENACT	LEAK	
LEENS	V GLOTH		
SOY	NAD ONE		
SER	HANNY GRO		
ET	GEO TELA MA		
RODENTS	OLINTED		
AB	ODER MILE END		
ELL	STOP MIS		
SE	ALI BID		
SWEAT	I DATES		
SPIN	RANGE YANK		
PLUS	CARAMEL SUE		
IN	HYDE IVAN GA		
N	FUSES RESET T		
EVENT	TWINS		

The Cover Girl

Merely thinking about Dorothy Lamour, the girl on this week's cover, makes you grow lyrical. She suggests a calla-lily with her tall and stately grace. She is tall as ladies go, measuring about 5 feet, six and one-half inches in height and weighing 115 pounds, which entitles her to the coveted description, slender. She hasn't always been just Dorothy Lamour as she is known to radio listeners. She was rich with name at the christening font, having been christened May Leta Dorothy Lamour. The "b" was dropped for the purposes of euphony, and for the subtle suggestion of *L'amour*. They didn't have to drop the letter for that. It's automatic with those who meet her.

Dorothy is just on the ragged edge of her teens. She was born in New Orleans on December 10, 1914. Her first professional engagement was with Herbie Kay's orchestra. The bond between them still exists. But a rupture is threatened because the movies are flirting with her.

At the age of three, Dorothy was the "Shirley Temple" of the day.

She has gray-green eyes, skin that is startlingly white, and dark, lustrous brown tresses. Always she has wanted to have them bobbed, but her mother and her self-appointed mentors have thwarted her at every turn. So now those locks reach almost to her knees; she wears them in a coronet braid.

RADIO GUIDE is paying
\$100 A WEEK
 FOR LAST LINES TO
RADIO JINGLES
try your skill—it's free!

Winners of Jingle No. 9

Years ago I was told by my dad,
 That my ear for all music was bad;
 But my ear seems to say,
 When I hear Bernie play.

1st Prize \$25 Sylvia Storey,
 Sarnia, Ontario, Canada
 "That's a treat
 the old man never had."

2nd Prize \$15 Anne Fassett,
 Cleveland, Ohio
 "Golden strains to 'tin'
 ears be could add."

3rd Prize \$10 Helen M. Smith,
 New York, N. Y.
 "Can't sell 'quarts' without
 'U', Benny led."

\$5.00 Prizes:

Evelyn Faux	Katherine M. Dower
Pt. Wayne, Ind.	Montpelier, Vt.
J. E. Reisenstein	Mrs. H. Cruikshank
Iowa City, Iowa	Concord, N. H.
Myron W. Johnson	Carol Jenkins
Milwaukee, Wis.	Philadelphia, Pa.
Henry B. Wieser	Willard Rankin
Louisville, Ky.	Dayton, Ohio
Herbert E. Koenig	Gladys E. Eakins
East Orange, N. J.	Gurnee, Ill.

Come on in! The Jingling's sno. It's easy as rolling off a log. Moreover, it's a chance to win some ready cash. All you have to do is write a last line for the Jingle printed in the coupon and send it to "Jingles," Radio Guide, 731 Plymouth Court, Chicago. \$100.00 in cash prizes awaits the persons who submit the best last lines for this week's Jingle. Try it—yours may be the best of the lot.

1. Each week until further notice, Radio Guide will print an unfinished "Radio Jingle." You are invited to write the last line for the Jingle. Write anything you wish. The last line must rhyme with the first two lines.

2. Radio Guide will pay \$100.00 in cash prizes each week for the best last lines submitted for the Jingle published that week. (See Prize List below.)

3. You may send in as many answers as you wish. Try to be clever. Originality will count. Neatness will count.

4. Mail your answers to "Jingles," Radio Guide, 731 Plymouth Court, Chicago. Answers for this week's Jingle must be in by 10 A. M. Friday, October 12th. Winners will be announced in Radio Guide as soon thereafter as possible.

5. This offer is open to everyone except employees of Radio Guide and their families. Answers will be judged by a committee appointed by Radio Guide. The committee's judgment will be final. In case of ties, duplicate awards will be given.

6. The use of the coupon in Radio Guide is suggested but not required. You may write your last line on the coupon or on a postcard or on any other piece of paper. Radio Guide may be examined at its offices or at public libraries free.

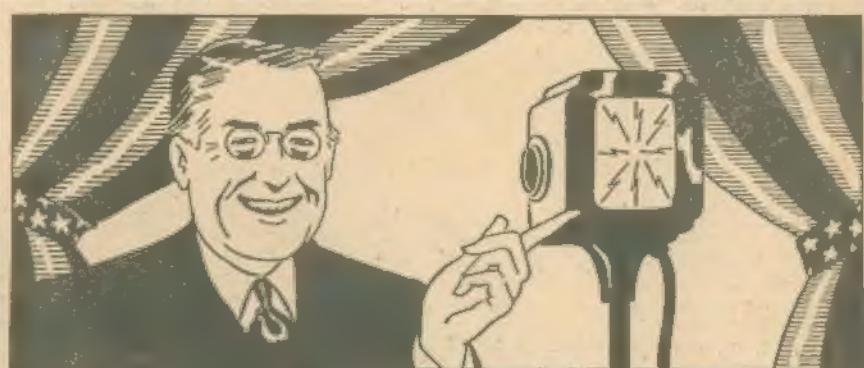
THE PRIZES

1st Prize.....	\$25.00
2nd Prize.....	15.00
3rd Prize.....	10.00
Next 10 Prizes \$5.00 each.....	50.00
Total.....	\$100.00

Radio Guide

AMERICA'S WEEKLY OF PROGRAMS and PERSONALITIES

CAN YOU WRITE A LAST LINE FOR THIS?



When Roosevelt speaks on the air,
 I'm thrilled quite beyond all compare,
 He's a great President,
 And to me he has meant

Write your last line here

NAME _____

STREET ADDRESS _____

CITY _____

STATE _____

PEGGY ALLENBY

*As She Appears Under the
MIKEoscope*

By Fred Kelly

The wit and the stamina of the Irish, tempered by the languor and romance of old Spain—that's the combination which makes Peggy Allenby one of the stage's and radio's most dependable actresses (and one of their most lovable).

Not that Peggy, who is being starred again in the "Red Davis" serial and the renewed "March of Time" cast, originated in either of these romantic countries. As a matter of fact she was born in New York City 27 years ago, the ultimate in valentines for her delighted Dad and Mother on that memorable February 14.

The same unfathomed influence which has sent so many of our successful actresses to the convents for education got to work early on Peggy. She matriculated at the Villa Maria Convent in Montreal, Canada.

By successive steps she attended the Convent of the Sacred Heart, Manhattanville, N. Y., and St. Mary's of Notre Dame, South Bend, Indiana.

By this time she knew just about all that the nuns had to impart to her, and this, added to her natural flair for acting, prepared her for a debut on the stage. So—this little Peggy went to market.

Here theatrical tradition also overtook Miss Allenby, as she disregarded several opportunities of sorts to make her bow in one of those stout, old-time training grounds, a stock company.

It was at the Orpheum Theater in Memphis, Tenn. And still the sequence persisted.

Her next, and natural, venture was toward Broadway, where she made her way without the struggle which has been required of many who crash Manhattan. Of course, by the time Peggy was through that elaborate schooling and had wound up in the theatrical finishing schools radio had made great strides, and anyone with acting ability and a projectable personality found her chances multiplied by two. Nor did she overlook that possibility.

Her first New York engagement was in "The Little Spitfire," and she proved to be all that the name implied as she dashed from studio to studio attempting to sell her talents. Persistence won, and when all else failed she found her knowledge of the Spanish and Italian tongues an invaluable asset.

She was hired to do dialect parts over the air. Her linguistic accomplishments led to additional roles on both sustaining and commercial programs. Between the stock experience in Dixie and the day of her Broadway debut she had toured for a year with Leo Dietrichstein, and it was on his advice that she polished up her knowledge and use of foreign languages.

The movies have known her, also. Two of her most successful appearances in the films were with Frank Morgan and Spencer Tracy. Following her brief introduction to radio, she deserted the air temporarily to play a season in stock as leading lady for William Faversham and to tour, for a season, with Rod LaRoque and Vilma Bánky.

Peggy is five feet, six inches tall, of the type which experts declare makes the most perfect fashion models. She weighs 125 pounds, has dark brown hair, a fair complexion and laughing dark eyes.

John McGovern is her hubby; furniture and rare perfumes her hobby.

Away from the rigors of the studio and the stage she goes in lustily, with expert skill, for swimming, golfing and flying.



PEGGY ALLENBY

RADIO GUIDE will place some celebrity Under the MIKEoscope every week. Save the picture on this page. There will be 52 in a full set. This is the twenty-fifth. You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE a complete collection of 52 will be given an album containing the entire group of photographs as reproduced here; the photographic reproductions will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEoscope in RADIO GUIDE next week.

New Radio Language

By Howard Wilcox

An international language based on the musical scale, which is devoid of grammar or vocabulary and which is phonetically adaptable to all civilized languages, was introduced by station WBNX on Saturday, September 15, at 1 a. m. EST on a special DX broadcast for the Canadian DX Relay, a short-wave organization covering the United States, Canada, New Zealand and Europe.

Described by Leon Goldstein, publicity director of WBNX, the language was declared to be a medium for the exchange of ideas rather than a substitute for any language. Its alphabet, Goldstein explained, consists of seven notes of the musical scale—and was conceived by Carlos Spatari, an obscure musician. These notes, DO RE MI FA SO LA SI, form 960,799 different words, sufficient to provide for every contingency, and are grouped in a highly systematic manner which makes it possible to identify each word promptly.

The "Radio" language, Goldstein said, is concerned with thoughts rather than words, thereby eliminating the need for grammar, sentence structure or vocabulary. A half hour of study is all that is required to understand the language completely, he declared.

In the demonstration presented by WBNX, a message consisting of eight code words was given, which, it developed, was equivalent to 110 English words. The reason for this brevity, it was explained, is due to the fact that the conventional languages require more words to express a complete thought than the "radio" language.

The code message given over the air, which was picked up and translated by French, Italian,

Spanish and German representatives, follows:

RE SOFADOSI LAFADOSI CANADIAN DX RELAY SOFADOSA LADO DOFAMISO DON LEE DOFAFADO REFALASO SUE ROYAL.

Here is the English version: "This is station WBNX, operating on 1350 kilocycles, 222 meters, located in New York City, New York. This message comes to you by means of the Spatari Radio Code, a new method of communications eliminating the problem of languages. This broadcast has been arranged in cooperation with the Canadian DX Relay, and is dedicated to that organization's worldwide membership. If you like this feature of our broadcast, write us care of this station. The originator of this system of communication asks your assistance in making it universally known. Your commentator for this program is Don Lee. At this time we bring to you a song interlude by Sue Royal."